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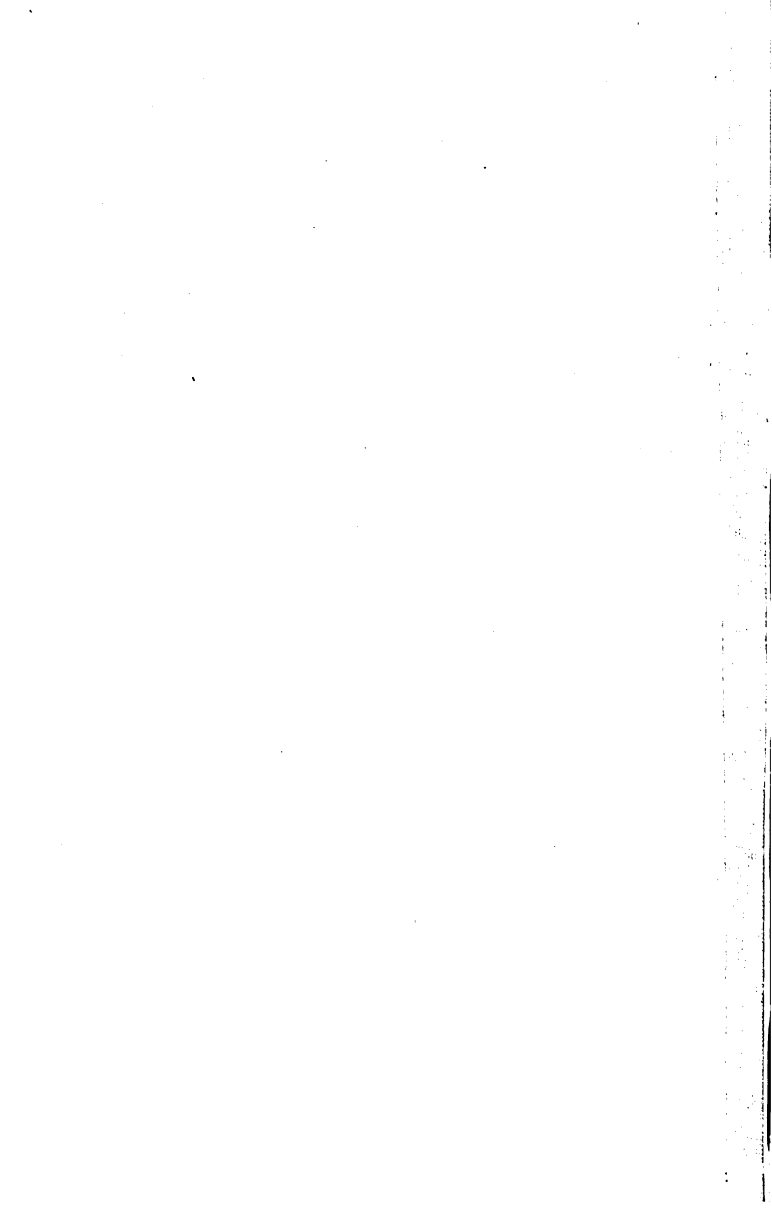


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THE
IDYLLS AND EPIGRAMS

COMMONLY ATTRIBUTED TO

THEOCRITUS

WITH ENGLISH NOTES

BY

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Fourth Edition

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P R E F A C E.

I HAVE endeavoured, in writing the Notes to this Edition of Theocritus, to give such help as would be required by boys in the higher forms of schools, and to offer remarks which would not be beneath the notice of men reading Classics at the Universities. I have purposely dealt more with illustration than with criticism; giving references without quotation to books which the readers are likely to have at hand, and quoting the passages referred to from less common books.

It may perhaps seem a useless work (and by some be considered no work at all) to edit Theocritus without an elaborate critical examination of the Text, and a dissertation upon the genuineness of those Idylls which have been declared unworthy of the Syracusan Poet. But the time requisite for the former, which must be spent in collating MSS., and in overcoming the difficulties of such an occupation by daily experience, can only be at the disposal of those whose sole business and pleasure it is so to spend it. Would that I were one of that number! I know no author who would better repay such a work than Theocritus; the elegance of whose natural flow of graceful verse must attract with ever increasing power those who 'listen to his sweet pipings.'

Many have already ably worked to bring this music to the ears and hearts of those to whose tongues its utterance is dead: the editions of Wuestemann, Ahrens, Ziegler, Meineke, Fritzsche, Wordsworth, and Paley, are well known to all scholars. I have spent what time my professional duties would allow in reading my author over and over again with their help: which help I gratefully acknowledge. They are all more or less my creditors, with little chance of being

repaid. I have followed Paley's text¹ in the Idylls, and Meineke's in the Epigrams, with very few differences indeed ; but not without weighing carefully, and I hope judiciously, the merits of various readings. Any fresh conjectures, by one who has scarcely seen a MS. of the author, would be impertinent ; for surely, as far as criticism of the text is concerned, an Editor should either learn to judge for himself from the MSS., or be content to follow humbly those who have done so.

With regard to the genuineness of certain Idylls, there are no more arguments on either side to be adduced than those which have already appeared in such works as Reinhold's *De Genuinis Theocriti Carminibus*, &c. ; in spite of which any decision is as far off as ever, and not likely to be brought nearer by any number of future volumes.

I have added, in an appendix, translations of some select passages into English verse. Admirers of Theocritus are already in possession of Mr. Calverley's elegant Translation of the whole : so I can scarcely hope that mine will be read ; but they will be found literal, if they have no other merit.

H. SNOW.

ETON, *May* 1869.

PREFACE TO THE FOURTH EDITION.

AS the text of Fritzsche seems now to be pretty generally adopted by Classical Examiners, and that of Ahrens is the basis of the 'Teubner' edition, I have thought it advisable to use the former as the main text, and to give in foot-notes the readings of Ahrens' and Paley's texts, where the variations are important.

H. KYNASTON, D.D.

CHELTENHAM, *June* 1885.

¹ See Preface to 4th Edition.

PRELIMINARY REMARKS

ON THE

LIFE AND WRITINGS OF THEOCRITUS.

SINCE our information respecting the life and writings of Theocritus is derived, amongst other sources, from certain statements made by the ancient grammarians, and prefixed to the MSS. containing his poems, it seems worth while to commence by quoting those statements in full, and making them the foundation of these remarks. I therefore subjoin a literal translation of them as they appear, in their most recently emended condition, in an edition by Ziegler (dated 'Tubingae, 1867') of the Scholia upon Theocritus, taken from the Codex Ambrosianus, 222.

I. The first is a brief account of the poet's parentage and times:—'Theocritus, the bucolic poet, was a Syracusan by birth, and son of Simichus, as he himself says—

Σιμχίδα, παῖ δὴ τὸ μεσαμέριον πόδας ἔλκει;

(Id. 7. 21):

but some say that 'Simichides' was a nickname; for it is reported that he was flat-nosed (σιμός) in appearance, and the son of Praxagoras and Philina. He became a disciple of Philetas and Asclepiades, whom he mentions,

[i. e. Id. 7. 40 . . . οὔτε τὸν ἐσθλὸν

Σικελίδαν νίκημι τὸν ἐκ Σάμῳ οὔτε Φιλητᾶν,]

and flourished at the time of Ptolemy, surnamed son of Lagus ; and being clever in the composition of bucolic poetry, gained considerable distinction. According to some, however, his name was Moschus, though he was called Theocritus.'

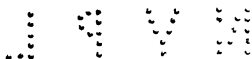
Some of these statements call for a few remarks:—

1. The idea of Simichidas being a patronymic evidently arose from Theocritus speaking of himself under that name in Idyll 7 ; and those who wished to coin some originality for themselves, invented the derivation from *σῑμός*. No doubt the word had no particular meaning, but was an assumed name.

2. The mention of Praxagoras and Philina is due to Epigram 22, which distinguishes him from his namesake the orator and sophist of Chios, but is probably the composition of Artemidorus, the author of an Epigram quoted below about the collection of the bucolic poems.

3. The Sicelidas mentioned in Id. 7. 40 was, doubtless, Asclepiades. Of the connection with Philetas it is not known whether personal instruction, or merely the influence of his works is meant. Philetas, a poet and grammarian of Cos, mentioned several times by Propertius and Ovid, as a model for elegiac poets (see Prop. 2. 34. 31 ; 3. 1. 1 ; 4. 6. 2 ; Ovid Art. Am. 3. 329, &c.), was tutor to Ptolemy Philadelphus, at whose court the intimacy between him and Theocritus must have been fostered at the time when the latter was at Alexandria, before he began to distinguish himself.

4. The period of his distinction, then, would be more correctly assigned to the age of Ptolemy Philadelphus, than to that of his father, the son of Lagus ; and, in fact, it is so assigned in the Greek Argument to Idyll 1. Besides, the Argument to Idyll 4 states that he flourished in the 124th Olympiad, i.e. 284-280 B.C. That would be the time at which, if personally instructed by Philetas, Theocritus began to gain notice ; or, if only influenced by study of his works, first came to Alexandria. While at Alexandria, he probably wrote Idd. 14, 15, and 17, and the fragment called Berenice ;



which appear to belong to the early part of Ptolemy Philadelphus' reign, when he first took notice of the poet. The 16th Idyll, another indication of date, shows that Theocritus returned to Syracuse, and was living there in the reign of Hiero II : possibly, as is there stated in the notes, during the first Punic war, about 263 B. C. Hiero was made king 270 B. C. The testimony derived from these sources cannot be considered irrefragable, owing to the doubt which exists concerning the genuineness of Idyll 17.

5. Of other information respecting the life and times of Theocritus, we possess but little. He was intimate with Aratus, whom he addresses in Id. 6, and mentions three times in Id. 7 ; who was generally believed by ancient commentators to be no other than the author of the 'Phaenomena.' He was also intimate with Nicias, a physician and poet, whose acquaintance he probably made in the island of Cos, where there was a school of medicine : he addresses him in Idd. 11 and 13, and visited him, or intended to visit him when he was settled as a physician at Miletus, as appears from Id. 29. He looked upon Sicily as his home, for he speaks of Polypheme as *ὁ Κύκλωψ ὁ παρ' ἡμῖν*, Id. 11. 7.

.II. The next introductory excursus is about the origin of bucolic poetry :—'They say that bucolic poetry had its origin, and made great progress, in Lacedaemonia. For while the Persian war was still threatening, and terrifying all Greece, there was in existence a festival of Artemis Caryatis; and because the girls and boys had hidden themselves on account of the tumult of the war, certain rustics entered into the temple and sang the praises of Artemis in their own songs ; and seeing that the strange music was agreeable, the custom abode and was preserved. But others say that bucolic poetry was first originated at Tyndaris in Sicily ; for Orestes, when he was carrying away the image of Artemis from Tauri in Scythia, was warned by an oracle to wash in seven rivers flowing from one source ; so he, coming to Rhegium in Italy,

washed away the uncleanness in what are called "the diverging brooks," and then came across the strait to Tyndaris in Sicily; and the inhabitants, singing the praises of the goddess in their own compositions, became the originators of a regular custom.

'But the true account is this: Once, when there had been a sedition among the Syracusans, and many citizens had perished, upon the re-establishment of concord Artemis was considered to have been the cause of the reconciliation; and the rustics brought gifts and sang the praises of the goddess with joy, and so gave rise to rustic minstrelsy. And they say that they used to sing furnished each with a loaf ornamented with several figures of wild beasts, and a wallet filled with a mixture of seeds, and wine in a goatskin, dispensing a libation to those who met them; and that they wore crowns round their heads, and stag's horns on their foreheads, and had crooks in their hands: and that the winner took the loser's loaf, and while he remained at Syracuse the losers went about into the neighbourhood collecting food: and that they sang many jestful and laughable ditties, and added, for the sake of good luck, the words—

δέξαι τὰν ἀγαθὰν τύχην,
 δέξαι τὰν ὑγίειαν·
 ἂν φέρομεν παρὰ τῆς θεοῦ,
 ἂν ἐκαλέσσαιτο τήνηα.'

In the above there is really to be seen a trace of the germ of bucolic poetry among the Dorian nations. These rival rustics sang, no doubt, such fanciful ballads as that of Daphnis, the typical love-lorn cowherd, or the kindred one of Comatas (7. 78), which indicate national or local traditions of pastoral life, preserved in the memory of the herdsmen of the day. This style of rude half-extemporized buffo-acting, was continued by persons called *λογόμμοι*, *αὐτοκάβδαλοι*, *γελωτοποιοί*, &c. in Magna Graecia and Sicily, who had their head-quarters at

or near Tarentum: such were very probably (though how shockingly vulgarized!) the 'scurrae' who amused Horace and his friends on their journey to Brundisium. This was the kind of thing that Theocritus developed into a separate branch of literature, followed by many imitators in after ages; who, however, compared with their model, were like

‘Those many jackdaw-rhymers, who with vain
Chattering contend against the Chian bard,’

as he himself says (Id. 7. 47) of Homer's imitators.

III. There are also a few sentences about the style of Theocritus' poetry as follows:—‘All poetry has three styles; the descriptive, the dramatic, and the mixed. Now the bucolic is a mixture composed, as it were, of every form: consequently it is more agreeable from the variety of its manner, consisting at one time of the descriptive, at another of the dramatic; and anon of the mixed, or combination of descriptive and dramatic; and sometimes of something else. But as far as possible it moulds the characters of rustic folk, with thorough cheerfulness representing the heavy dulness of clownish life: and it has avoided the unwieldy and bombastic style of composition. It should be known, moreover, that the name *Idyll* means “the little poem,” from the word *εἶδος*, a representation or picture; not from *ἡδύλλιον*, connected with *ἡδω*, to please.’

1. The poems of Theocritus are bucolic and mimic, epic, and lyric: the first two classes may be taken together as one, because all his bucolic or pastoral idylls are more or less mimic. Besides the comedy of which Epicharmus was the representative (486 B. C.), there were also smaller pieces of comic character such as the *mimes* of Sophron (448 B.C.), and his son Xenarchus: these were dialogues or dramatically treated scenes of life among the lower classes remarkable for wit and proverbial language. Theocritus is very fond of imitating these, and does so particularly in Idd. 2, 14, 15.

These are the most mimic ; the others belonging to the bucolic class are Idd. 1, and 3 to 11 inclusive, and 21 (which last, however, differs in being a picture of fishermen's life), and are pictures of the daily life of out-door labourers. It is to these that his fame is due : to the perfectly natural colouring which they show. Dryden, in his Preface to the Second Miscellany, compares him in this respect to Tasso—'It was aid of Tasso, in relation to his similitudes, *mai esce del bosco*; that he never departed from the woods, that is, all his comparisons were taken from the country.' We have no drawing-room shepherds and shepherdesses here in silk stockings and sentiment, no Arcadian bowers of romantic bliss ; but are among the cows and sheep and goats in earnest, where the heroes and heroines leave a whiff of their cheesemaking occupations behind them as they pass, which the poet does not attempt to conceal by any perfume of affectation. Their manners and conversation are what must be expected from their class : innocence and refinement may adorn the conventional Corydon and Amaryllis, but their absence is no source of regret in the real Lycidas, 'whom no one meeting would have failed to recognise, ἐπεὶ αἰπόλῳ ἔξοχ' ἐώκει.' There is the same difference between the real wild-looking peasant of the Campagna of Rome and the property-bedizened hireling who haunts the studios and finds a place in the photographic album of every Cook's excursionist ; or between the actual *Sennerinn* who welcomes the Alpine traveller with a *jodel* and a truss of well-tempered hay, and the damsel who sings in the Chorus of Guglielmo Tell at Covent Garden. Mr. Lang, in the introductory essay to his translation of Theocritus, shows that the refined sentiments expressed by the Sicilian shepherds in some of these Idylls were quite natural to them, by quoting extracts from the love-songs of modern Greek peasants full of delicacy and natural grace. Theocritus gives us nature, not behind the footlights, but beneath the truthful blaze of Sicily's sunlit sky. For it was there that the first vibrations

of his spontaneous note were heard in their original purity, before art could distort them with allegory, or echo weaken them with imitation. This is all the more remarkable from the contrast which it offers to what Kingsley¹ calls the 'artificial jingle' of the Alexandrian School. Simplicity, honesty, truth, and beauty, recommend Theocritus as a genuine artist. For a specimen of his landscape-painting, take the picture of Phrasidamus' pic-nic, in Idyll 7 (see Appendix, page 227); and the descriptions of cattle coming home to their stalls in Id. 16. 90 foll. and in Id. 25. 92 foll.

Of these bucolic Idylls, the 5th and 8th are specimens of singing matches, in which the challenged person had to answer his rival's songs and phrases with symmetrical compositions of his own. A specimen of this 'capping' stanzas is seen in Horace Od. 3. 9.

2. In the Second Class (the Epic Poems) must be placed Idylls 13, 16, 17, 22, 24, 25, 26. These are generally supposed to have been written in Theocritus' youth: they must have been written at some time when he began to be attracted by the artificiality of the Alexandrian court-poetry. We see in these a greater freedom of prosody, particularly in the matter of *hiatus*. Whenever any harsher instances of it occur, they appear to be referable to the example of Homer, as for instance in Id. 25. 274, *ἐπεὶ οὐκ ἔσκε σιδήρῳ* is defended by Hom. Od. 5. 364, and 8. 585, where the last syllable of *ἐπεὶ* in *arsis* is long before *οὐ*. Upon this subject of *hiatus* in general the student is recommended to consult Wuestemann's learned preface to his edition of Theocritus.

In Idyll 25 there are a great number of spondaic lines, a proportion of one in every ten. Idylls 22 and 26 imitate the old Homeric hymns: the 16th and 17th are inferior and dull, though they appear to be modelled after the style of Pindar. But even in those which seem at first least like Theocritus,

¹ Alexandria and her Schools, Lect. 2.

there comes out now and then a gleam of his brightness which the reader gladly hails.

3. To the Third Class (the Lyric Poems) belong Idylls 12, 18, 28, 29, and Bergk's newly-discovered 31, which are all of great elegance, especially the famous 28th, which is supposed to accompany the present of an ivory distaff made by Theocritus to the wife of his friend Nicias.

IV. Finally, these prolegomena of the grammarians quote two Epigrams, the former of which is assigned (both there, and in Anthol. Pal. 9. 205) to the grammarian Artemidorus, and refers to the collection of the bucolic poems ; it runs as follows:—

*Βουκολικαὶ Μοῖσαι σποράδες ποκά, νῦν δ' ἅμα πᾶσαι
ἐντὶ μῆς μάνδρας, ἐντὶ μῆς ἀγέλας.*

This Artemidorus was a disciple of the famous grammarian Aristophanes ; and any collection of bucolic poems that existed at that time (i. e. rather before 200 B. C.) would have contained every scrap of poetry attributed to Theocritus, or Bion, or Moschus. We see therefore how easily genuine works of Theocritus may have been lost, and spurious poems attributed to him, in the process of selection subsequently made from this original collection. Hence have arisen the doubts, arguments, and criticisms upon the genuineness of the several poems usually attributed to Theocritus, to which criticism every fresh editor is expected to contribute the results of his experience or imagination.

The latter of these Epigrams will be found in the Text, No. 22.

V. With regard to the different dialects employed by Theocritus, their variety can scarcely be considered as an argument against the genuineness of the Idylls in which they are used, but rather seems to be a proof of his skill in adapting them to different styles of composition. The real Doric dialect does not come naturally to him : he employs it only

to represent more faithfully the conversation of the characters whom he introduces. Of the Doric dialect, we find two forms : one, a harsher form, employed in the first eleven, the thirteenth, fourteenth, and fifteenth Idylls, or, in other words, in those which belong to the Bucolic and Mimic Class ; this dialect may be called the Sicilian or Syracusan, being such as would most faithfully reproduce the actual *patois* of the people represented in those Idylls ; this is shown in the word *ἀρμοί* (4. 51.) ; *τίν* for the *accusative* of *σύ* (11. 39, 55, 68) ; and the *accusative* plural of the second declension ending in *-os*, as *λύκος*, *παρθένος*. The other form is milder, and more nearly approaching the dialect of Pindar ; it is found in Idylls 18 to 21 inclusive, and in 23, 24, 26, and 27, which are classed for the most part as Epic, and Epigrammatic.

The Epic dialect is most strongly developed in Idyll 16 ; and in Idylls 17, 22, and 25, has a considerable mixture of Doric forms : it is in these, in fact, that the Alexandrian usages appear most prominently. Theocritus seems to have mistaken the sense of several Homeric words, e. g. *ἵσκον*, 22. 167 ; *ἔκηλος*, 25. 100 ; *ἀγοστός*, 17. 129 : there are also words used in these which are not to be found in the Bucolic Idylls, e. g. *γεγαώτες*, 17. 26 ; *δαιτῆθεν*, 17. 28 ; *ἕσκον*, 25. 274.

The Aeolic dialect is employed in the 28th Idyll, which is modelled after Alcaeus, both in style and dialect.

VI. It seems not out of place here to give some general account of the Doric dialect. Its principal characteristics are, generally, breadth and openness, and dislike of sibilant forms : this is remarked by the bystander, in Id. 15. 88, who says of the chattering women :—

ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

1. In detail : first with regard to consonants, this dialect retained the letter *τ* in words where the Ionic and Attic had changed it into *σ*, e. g. before *ι* in the middle of words, as

πλούτιος for πλούσιος, πλατίος for πλησίος, γεροντία for γερονσία ; and in the 3rd pers. sing. and plur. of verbs in -μι, as φατί, φαντί, τιθέντι, ὑφίητι, &c., and in tenses of πίπτω, as πετοῖσαι, πετόντεσσι. Also in the 3rd pers. plur. of verbs in -ω it retained the termination in -οντι which the Latin inflexion -ant, -ent, &c. shows to have been the original. In the 1st pers. plur. this dialect kept the termination -μες instead of -μεν, where again the Latin -mus points to the original form : it also changed ζ into σδ by transposing the δσ of which that double consonant was formed ; and in all inflexions of verbs in -ζω changed σ into ξ, and occasionally also in those of verbs not ending in -ζω, and in nouns derived from them ; e. g. ἔφθαξα from φθάνω ; κλάξ for κλείς.

2. Secondly, in vowels : we find in this dialect *a* used instead of *η* universally : *αι* for *a*, and *οι* for *ου* in the terminations of participles of uncontracted verbs, as τύψαις, τύπτοις ; and in nouns *ω* for *ου*, as δῶλα, βωκόλος, and οἶ for οὔ, as Μοῖσαι : *εο* and *εου* contracted into *εὔ*, as ἀτιμαγεῦντες, ποιεῦντι, μενεῦντι, ποιολογεῦσα, ἔρρευν ; *αο*, *αου*, and *αω* contracted into *ᾶ*, as πεινᾶντι, πεινᾶμες, and in the genitive plural feminine in *ᾶν* : *αε* and *αι* however are contracted into *η*, as ἐφοίτη, ἐρῆ, ἐρῆν. We find also the *ι* thrown out of the diphthong *ει* in the 2nd pers. sing. and the present infinitive, as βόσκειν, συρίσδες ; the same diphthong also, when bearing a circumflex accent, changed into *ῆ*, as κοσμήν for κοσμεῖν, ἦμεν for εἶναι, κῆνος for κείνος. The -ας of the acc. plur. fem. of the 1st declension is shortened ; and the termination of the same case of the 3rd declension changed into -ως or -ος. Lastly, after the *σ* of the 1st future active and middle, the Dorians inserted *ε*, and contracted and circumflexed the terminations throughout, as ἐρψῶ, δοκασεῖς, βασεῦμαι, λυγιξεῖν, &c.

VII. With the exception of some Elegiacs in Idyll 8, and the lyric metres of Idd. 28 and 29, all the Idylls are in Hexameter Verse. But it is a peculiar type of Hexameter : and its peculiarity consists in this, that in an average of five lines

out of every six in the Bucolic Idylls there is a *caesura* closing the 4th foot ; and whenever this is the case, the 4th foot is a Dactyl. This latter condition is so nearly invariable that in all the thoroughly Bucolic Idylls (i.e. the first eleven, and the 21st) there are but ten instances in 1123 lines of a *spondaic caesura* at the end of the 4th foot ; six of these occur in the 11th Idyll, which may perhaps be accounted for by a desire to express want of refinement in the love-song of the Cyclops. There are many more apparent violations of this rule ; but in them the 4th foot ends with a monosyllabic preposition, or conjunction, or article, so immediately connected with the following word as to destroy the *caesura*. This peculiarity is called the ‘Bucolic Caesura,’ and gives the verses a lighter and prettier movement than that of the ordinary Heroic Hexameter. It is curious that it gives the lines also a striking resemblance in form to the refrain of the wandering minstrels mentioned above :—

ἀν φέρομες παρὰ τὰς θεοῦ, ἀν ἐκαλέσσατο τήνα.

VIII. Another peculiarity of Sicilian poetry was the refrain verse, such as we find in Idyll 1, in the story of Daphnis, lines 64, 70, &c., and in Idyll 2, lines 17, 22, 27, 69, 75, &c. This occurs also in Aeschylus, in the first chorus of the ‘Supplices :’ and in Bion’s Epitaph on Adonis :—

αἶ αἶ τὰν Κυθέρειαν ἀπώλετο καλὸς Ἀδωνις,

and in Moschus’ Elegy on Bion,

ἄρχετε Σικελικαὶ τῷ πένθειος ἄρχετε Μοῖσαι,

and in their Latin imitators, e. g. .

‘Incipe Maenalius mecum, mea tibia, versus—

Ducite ab urbe domum, mea carmina, ducite Daphnin.’

Virg. E. 8.

Again in Catullus, 61 and 62, in the invocations to Hymen : and *ibid.* 64. 328, &c. :

‘Currite, ducentes subtemina, currite, fusi :’

and in Ovid :—

‘Impia quid dubites Deianira mori?’

Her. ix.

and

‘Tempora noctis eunt : excute poste seram.’

Amor. i. 6, &c.

The number of lines which intervene between each repetition of the refrain seems to be arbitrary.

IDYLL I.

Thyrsis and the Goatherd.

Thyrsis.

Ἄδύ τι τὸ ψιθύρισμα καὶ ἃ πίτυς, αἰπόλε, τήνα
ἃ ποτὶ ταῖς παγαῖσι μελίσσεται, ἄδὺν δὲ καὶ τὸ
συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῇ.

ERRATA.

- Page 22, l. 1, after χάρις insert ἐς
p. 34, l. 36, for ἔχοι, read ἔχοι.
p. 46, footnote to l. 68, for φ read φ̃
p. 84, l. 75, for η read ῆ
p. 94, note on l. 105, for εἶναι διστόν read ἐπὶ σκοπὸν εἶναι διστόν
p. 98, note on l. 48, for ἀγρῶτων read ἀγρωτῶν
p. 104, l. 229, for κενεῶτα read κενεῶνα
p. 108, l. 35, for αὐτᾶε read αὐτᾶς
p. 112, l. 9, for δόκακας read δόνακας
p. 114, l. 7, for ἤλαθε read ἦλαθε
p. 139, 4 lines from bottom, for μάξων read μαζῶν
p. 170, 1 line from bottom, for ὠχριοῦντας read ὠχριῶντας
p. 213, note on l. 188, for χοριζόμενος read χαριζόμενος

τανίκα κεκμακῶς ἀμπαύεται· ἐστὶ δὲ πικρός,
 καὶ οἱ αἰεὶ δριμεῖα χολὰ ποτὶ ῥινὶ κάθηται.
 ἀλλὰ (τὺ γὰρ δῆ, Θύρσι, τὰ Δάφνιδος ἄλγε' αἶδες,
 καὶ τὰς βουκολικὰς ἐπὶ τὸ πλεόν ἵκεο μούσας,) 20
 δεῦρ', ὑπὸ τὰν πτελέαν ἐσδώμεθα, τῷ τε Πριήπῳ
 καὶ τὰν Κρασιάδων κατεναντίον, ἥπερ ὁ θῶκος
 τῆνος ὁ ποιμενικὸς καὶ ταὶ δρύες. αἱ δὲ κ' αἰετῆς,
 ὥς ὅκα τὸν Λιβύαθε ποτὶ Χρόμιν ἤσας ἐρίσδων,
 αἰγὰ τέ τοι δωσῶ διδυματόκον ἐς τρεῖς ἀμέλξαι, 25
 ἃ, δὴ ἔχοισ' ἐρίφως, ποταμέλγεται ἐς δύο πέλλας,
 καὶ βαθὺ κισσύβιον, κεκλυσμένον ἀδέϊ κηρῷ,
 ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον·
 τῷ περὶ μὲν χεῖλῃ μαρύεται ὑψόθι κισσός,
 κισσὸς ἐλιχρύνῃ κεκονισμένος· ἃ δὲ κατ' αὐτὸν 30
 καρπῷ ἔλιξ εἰλείται ἀγαλλομένα κροκόεντι·
 ἔντοσθεν δὲ γυνά, τὶ θεῶν δαίδαλμα, τέτυκται,
 ἀσκητὰ πέπλῳ τε καὶ ἄμπυκι. πὰρ δὲ οἱ ἄνδρες
 καλὸν ἔθειράζοντες ἀμοιβαδὶς ἄλλοθεν ἄλλος
 νεικεῖουσ' ἐπέεσσι· τὰ δ' οὐ φρενὸς ἀπτεται αὐτὰς· 35
 ἀλλ' ὅκα μὲν τῆνον ποτιδέρκεται ἄνδρα γελαῖσα,
 ἄλλοκα δ' αὖ ποτὶ τὸν ῥίπτει νόον. οἱ δ' ὑπ' ἔρωτος
 δηθὰ κυλοιδιόωντες ἐτώσια μοχθίζοντι.
 τοῖς δὲ μέτα γριπεύς τε γέρων, πέτρα τε τέτυκται
 λεπράς, ἐφ' ἣ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει 40
 ὁ πρέσβυς, κάμνουσι τὸ καρτερόν ἄνδρϊ ζοικῶς.
 φαίης κεν γυῖων νιν ὅσον σθένος ἐλλοπιεύειν·
 ᾧ δὲ οἱ ᾤδῃκαντι κατ' αὐχένῃ πάντοθεν ἴνες,
 καὶ πολιῷ περ ἔονται· τὸ δὲ σθένος ἄξιον ἄβας.
 τυτθὸν δ' ὅσον ἀπῶθεν ἀλιτρυτοῖο γέροντος - 45

πυρραλαῖς σταφυλαῖσι καλὸν βέβριθεν ἁλῶα·
 τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαῖσι φυλάσσει
 ἥμενος. ἀμφὶ δέ μιν δὺ ἁλώπεκες, ἃ μὲν ἀν' ὄρχως
 φοιτῇ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πῆρα
 πάντα δόλον κεύθοισα, τὸ παιδίον οὐ πρὶν ἀνησεῖν 50
 φατί, πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξῃ.
 αὐτὰρ ὄγ' ἀνθερίκεσσι καλὰν πλέκει ἀκριδοθήραν,
 σχολίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πῆρας,
 οὔτε φυτῶν τοσσῆνον, ὅσον περὶ πλέγματι γαθεῖ.
 παντὰ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος, 55
 αἰολίχον τι θέημα· τέρας κέ τυ θυμὸν ἀτύξαι.
 τῷ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἰγά τ' ἔδωκα
 ὦνον, καὶ τυρόεντα μέγαν λευκοῖο γάλακτος·
 οὐδέ τί πα πατὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται
 ἄχραντον. τῷ κέν τυ μάλα πρόφρων ἀρεσαίμαν, ὅ
 αἶκα μοι τὸ φίλος τὸν ἐφίμερον ὕμνον ἀείσῃς.
 κοῦτι τυ κερτομέω. πόταγ', ὦ γαθέ· τὰν γὰρ ἀοιδὰν
 οὔτι πα εἰς Ἀῖδαν γε τὸν ἐκκλεάθοντα φυλαξεῖς.

Thyrsis.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 Θύρσις δδ' ὥς Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά. 65
 πᾷ ποκ' ἄρ' ἦσθ', ὅκα Δάφνις ἐτάκετο, πᾷ ποκα, Νύμφαι;
 ἢ κατὰ Πηνειῷ καλὰ τέμπεα, ἢ κατὰ Πίνδῳ;
 οὐ γὰρ δὴ ποταμῷ γε μέγαν ῥόον εἶχετ' Ἀνάπῳ,
 οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἀκιδος ἱερὸν ὕδωρ.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς. 70
 τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,
 τῆνον χῶκ δρυμοῖο λέων ἐκλαυσε θανόντα.

50. τεύχοισα P. 56. Αἰολικὸν P.; τοι θάμα τέρας τέ τι A. 61.
 ἀείσαις A. 65. δδ' ἀ φωνά A.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 πολλαί οἱ παρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,
 πολλαὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο. 75

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 ἦνθ' Ἑρμῆς πράτιστος ἀπ' ὤρεος, εἶπε δέ· Δάφνι,
 τίς τυ κατατρύχει; τίνος, ὦ ἴγαθέ, τόσσον ἐρᾶσαι;

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 ἦνθον τοὶ βοῦται, τοὶ ποιμένες, ῥπόλοι ἦνθον, 80
 πάντες ἀνηρώτευν, τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος
 κῆφα, Δάφνι τάλαν, τί νυ τάκεαι; ἃ δέ τε κῶρα
 πᾶσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται,

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς,
 ζατεῦσ'· ἃ δύσερώς τις ἄγαν καὶ ἀμάχανός ἐσσι. 85

* * * * *

τὼς δ' οὐδὲν ποτελέξαθ' ὁ βωκόλος, ἀλλὰ τὸν αὐτῷ
 ἄννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄννε μοίρας.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 ἦνθέ γε μὰν ἀδεῖα καὶ ἃ Κύπρις γελάοισα, 95
 λάθρη μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,
 κεῖπε· τὸ θῆν τὸν ἔρωτα κατεύχεο, Δάφνι, λυγίξειν·
 ἄρ' οὐκ αὐτὸς ἔρωτος ὑπ' ἀργαλέω ἐλυγίχθης;

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 τὰν δ' ἄρα χῶ Δάφνις ποταμείβετο· Κύπρι βαρεῖα, 100
 Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής·
 ἦδη γὰρ φράσδῃ πάνθ' ἄλιον ἄμμι δεδύκειν;
 Δάφνις κῆν ἀτῖδα κακὸν ἔσσεται ἄλγος ἔρωτι.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 οὗ λέγεται τὰν Κύπριν ὁ βωκόλος, ἔρπε ποτ' Ἰδαν, 105

77, 78, 79. A. omits. 84, 92, 93. A. omits. 85. ζαλῶ σ', ᾧ
 δύσερώς A. 96. λάθρια P.; λάδρα μὲν ἐκγελώωσα A.

ἔρπε ποτ' Ἀγχίσαν' τηνεὶ δρύνες, ὧδε κύπειρος.

[ὧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι.]

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.

ὠραῖος χῶδωνις, ἐπεὶ καὶ μᾶλα νομεύει,

καὶ πτῶκας βάλλει, καὶ θηρία πάντα διώκει. 110

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.

αὐτίς ὅπως στασῇ Διομήδεος ἄσσουν ἰοῖσα,

καὶ λέγε· τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχευ μοι.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.

ὦ λύκοι, ὦ θῶες, ὦ ἂν' ὦρεα φωλάδες ἄρκτοι, 115

χαίρεθ'· ὁ βουκόλος ὕμνιν ἐγὼ Δάφνις οὐκ ἔτ' ἂν' ὕλαν,

οὐκ ἔτ' ἂνὰ δρυμῶς, οὐκ ἄλσεα. χαῖρ' Ἀρέθοισα,

καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.

Δάφνις ἐγὼν ὧδε τήνος, ὁ τὰς βόας ὧδε νομεύων, 120

Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὧδε ποτίσδων.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.

ὦ Πᾶν Πᾶν, εἴτ' ἐσσι κατ' ὦρεα μακρὰ Λυκαίω,

εἴτε τύ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἐνθ' ἐπὶ νᾶσον

τὰν Σικελάν, Ἑλίκας δὲ λίπ' ἥριον, αἰπύ τε σᾶμα 125

τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγατόν.

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγεται ἀοιδᾶς.

ἐνθ', ὦ ἴναξ, καὶ τάνδε φέρ' εὐπάκτοιο μελίπνουν

ἐκ κηρῶ σύριγγα καλάν, περὶ χεῖλος ἐλικτάν.

ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἀἶδος ἔλκομαι ἤδη. 130

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγεται ἀοιδᾶς.

νῦν ἴα μὲν φορέοιτε βᾶτοι, φορέοιτε δ' ἄκανθαι,

ἀ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·

107, 108. A. omits. 110, 111. A. omits. 120, 121. A. inserts after 130. 125. λίπε μῖον Fritzsche. 128. φέρειν πακτοῦ A.

πάντα δ' ἐναλλα γένοιτο, καὶ ἅ πίτυς ὄχνας ἐνείκαι,
Δάφνις ἐπεὶ θνάσκει· καὶ τὰς κύνας ὠλαφος ἔλκοι, 135
κῆξ ὀρέων τοὶ σκῶπες ἀηδόσι δηρίσαιντο.

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγετ' ἀοιδᾶς.
χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα
ἤθελ' ἀνορθῶσαι· τὰ γε μὰν λίνα πάντα λελοίπη
ἐκ Μοιρᾶν· χῶ Δάφνις ἔβα ῥόον· ἔκλυσε δίνα 140
τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγετ' ἀοιδᾶς.
καὶ τὸ δίδου τὰν αἶγα, τό τε σκύφος· ὥς μιν ἀμέλξας
σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι, Μοῖσαι,
χαίρετ'· ἐγὼ δ' ὑμῖν καὶ ἐς ὕστερον ἄδιον ἄσῳ. 145

Goatherd.

πλήρῃς τοι μέλιτος τὸ καλὸν στόμα, Θύρσι, γένοιτο,
πλήρῃς τοι σχαδόνων, καὶ ἀπ' Αἰγίλῳ ἰσχάδα τρώγοις
ἀδεΐαν, τέττιγος ἐπεὶ τύ γα φέρτερον ἄδεις.
ἦνιδε τοι τὸ δέπας· θᾶσαι, φίλος, ὥς καλὸν ὄσδει·
Ὀρᾶν πεπλῦσθαι νιν ἐπὶ κράναισι δοκησεῖς. 150

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IDYLL II.

Simaetha.

Πᾶ μοι ταῖ δάφναι; φέρε, Θέστυλι· πᾶ δὲ τὰ φίλτρα;
 στέψον τὰν κέλεβαν φοινικέφ οἶδς ἁώτῳ,
 ὥς τὸν ἐμὸν βαρυνεῦντα φίλον καταθύσομαι ἄνδρα,
 ὅς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδὲ ποθίκει,
 οὐδ' ἔγνω, πότερον τεθνάκαμες ἢ ζοοὶ εἰμές, 5
 οὐδὲ θύρας ἄραξεν ἀνάρσιος· ἦ ῥά οἱ ἄλλα
 ῥ' ἔχων ὃ τ' Ἔρως ταχινὰς φρένας, ἃ τ' Ἀφροδίτα;
 βασεῦμαι ποτὶ τὰν Τιμαγῆτοιο παλαίστραν
 αὔριον, ὥς νιν ἴδω· καὶ μέμψομαι, οἷά με ποιεῖ.
 νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλὰ, Σελάνα, 10
 φαῖνε καλόν· τὴν γὰρ ποταείσομαι ἄσυχᾶ, δαῖμον,
 τᾷ χθονίᾳ θ' Ἑκάτῃ, τὰν καὶ σκύλακες τρομέοντι,
 ἐρχομένην νεκύων ἀνὰ τ' ἡρία καὶ μέλαν αἷμα.
 χαῖρ', Ἑκάτα δασπλήτι, καὶ ἐς τέλος ἄμμιν ὀπάδει,
 φάρμακα ταῦτ' ἔρδοισα χερέονα μήτε τι Κίρκης, 15
 μήτε τι Μηδείας, μήτε ξανθᾶς Περιμήδας.

Ἴνυγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ἄλφιτά τοι πρᾶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε,
 Θέστυλι· δειλαία, πᾶ τὰς φρένας ἐκπεπότασαι;

ἦ ῥά γέ τοι μυσαρὰ καὶ τὴν ἐπίχαρμα τέτυγμαι ; 20
 πάσσο' ἅμα καὶ λέγε ταῦτα· τὰ Δέλφιδος ὅστιά πάσσω.

Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 Δέλφιδος ἐμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
 αἶθω· χ' ὥς αὐτὰ λακεῖ μέγα καππυρίσασα,
 κῆξαπίνας ἄφθῃ, κοῦδὲ σποδὸν εἶδομες αὐτᾶς, 25
 οὔτω τοι καὶ Δέλφιδος ἐνὶ φλογὶ σάρκ' ἀμαθύνει.

Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ὥς τοῦτον τὸν καρδὸν ἐγὼ σὺν δαίμονι τάκω,
 ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφιδος·
 χ' ὥς διωεῖθ' ὅδε ῥόμβος ὁ χάλκεος, ἐξ Ἀφροδίτας 30
 ὡς κείνος δινοῖτο ποθ' ἀμετέρησι θύρησιν.

Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 νῦν θυσῶ τὰ πίτυρα. τὸ δ', Ἄρτεμι, καὶ τὸν ἐν ᾧδα
 κινήσῃς κ' ἀδάμαντα, καὶ εἴ τι περ ἀσφαλὲς ἄλλο.
 Θέστυλι, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύονται. 35
 ἂ θεὸς ἐν τριόδοισι· τὸ χαλκίον ὥς τάχος ἄχει.

Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἀῆται·
 ἂ δ' ἐμὰ οὐ σιγῇ στέρνων ἐντοσθεν ἀνία,
 ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι, ὅς με τάλαιναν 40
 ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἦμεν.

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Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. 52
 τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὥλεσε Δέλφιδος,
 ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.
 αἰ αἰ, ἔρωσ ἀνιარέ, τί μεν μέλαν ἐκ χροὸς αἶμα 55

24. λᾶκον μέγαν ἔκπυρος ᾗσε A. 28-31 incl. A. places after 41.

33. τὰ δ' Ἄρτεμι καὶ τὸν ἀναιδῆ κινήσαι κ' A.; τὰ δ' Ἄρτεμι καὶ τὸν ἐν ᾧδα κινήσαι κ' P.

ἐμφὺς ὡς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας ;

Ἰὺγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
σαύραν τοι τρίψασα, κακὸν ποτὸν αὔριον οἰσῶ.
Θέστυλι, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταῦθ' ὑπόμαζον
τᾶς τήνω φλιᾶς καθυπέρτερον, ἅς ἐτι καὶ νῦν 60
ἐκ θυμῷ δέδεμαι· ὁ δέ μεν λόγον οὐδένα ποιεῖ·
καὶ λέγ' ἐπιφθύζοισα· τὰ Δέλφιδος ὅστιά μᾶσσω.

Ἰὺγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
νῦν δὴ μούνη ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω ;
ἐκ τίνος ἄρξωμαι ; τίς μοι κακὸν ἄγαγε τοῦτο ; 65
ἦνθ' ἂ τῷ ὑβούλοιο καναφόρος ἄμμιν Ἀναξὼ
ἄλσος ἐς Ἀρτέμιδος· τᾷ δὴ τόκα πολλὰ μὲν ἄλλα
θηρία πομπεύεσκε περισταδόν, ἐν δὲ λᾶινα.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάννα.
καί μ' ἂ Θευμαρίδα Θραῖσσα, τροφὸς ἂ μακαρίτις, 70
ἀγχίθυρος ναλοῖσα, κατεύξατο, καὶ λιτάνευσε
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἂ μέγαλοιτος
ὠμάρτευν, βύσσοιο καλὸν σύροισα χιτῶνα,
κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάννα. 75
ἦδη δ' εὔσα μέσαν κατ' ἀμαξιτόν, ἧ τὰ Λύκωνος,
εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας.
τοῖς δ' ἦν ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,
στήθεα δὲ στίλβοντα πολὺ πλέον, ἧ τύ, Σελάννα,
ὥς ἀπὸ γυμνασίοιο καλὸν πόνον ἄρτι λιπόντων. 80

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάννα.
χῶς ἴδον, ὥς ἐμάνην, ὥς μεν πέρι θυμὸς ἰάφθη

61. A. omits.
Θευχαρίλα P.

65. ἐκ τήνω δ' ἀρξῶ A.

70. Θευχारीδα A. ;

δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κοῦτε τι πομπᾶς
 τήνας ἐφρασάμαν, οὔθ' ὥς πάλιν οἴκαδ' ἀπῆνθον
 ἔγνω· ἀλλὰ μέ τις καπυρὰ νόσος ἐξαλάπαξε· 85
 κείμεν δ' ἐν κλινητῇρι δέκ' ἄματα καὶ δέκα νύκτας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα.
 καὶ μεν χρῶς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψφ·
 ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες· αὐτὰ δὲ λοιπὰ
 ὅστι' ἔτ' ἥς καὶ δέρμα· καὶ ἐς τίνος οὐκ ἐπέρασα, 90
 ἢ ποίας ἔλιπον γραίας δόμον, αἵτις ἐπᾶδεν;
 ἀλλ' ἥς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄνυτο φεύγων.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα.
 χ' οὔτω τᾷ δούλῃ τὸν ἀλαθέα μῦθον ἔλεξα·
 εἰ δ' ἄγε Θέστυλί μοι χαλεπᾶς νόσω εὐρέ τι μῆχος. 95
 πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μολοῖσα
 τήρησον ποτὶ τὰν Τιμαγήτοιο παλαιστραν·
 τηνεῖ γὰρ φοιτῇ, τηνεῖ δέ οἱ ἄδὺ καθῆσθαι.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα.
 κῆπεί κά νιν ἐόντα μάθης μόνον, ἄσυχᾳ νεῦσον, 100
 κῆφ', ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφάγεο τᾶδε.
 ὥς ἐφάμαν· ἃ δ' ἦνθε, καὶ ἄγαγε τὸν λιπαρόχρων
 εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ μιν ὥς ἐνόησα
 ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ,

φράζεό μεν τὸν ἔρωθ', ὅθεν ἴκετο, πότνα Σελάνα, 105
 πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπῳ
 ἰδρῶς μεν κοχύδεσκεν ἴσον νοτίαισιν ἐέρσαις,
 οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ
 κυνζεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·
 ἀλλ' ἐπάγην δαγῦδι καλὸν χροῖα πάντοθεν ἴσα. 110

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
καὶ μ' ἐσιδὼν ὥστοργος, ἐπὶ χθονὸς ὄμματα πῆξας
ἕξειτ' ἐπὶ κλινηρί, καὶ ἐζόμενος φάτο μῦθον·
ἦ ῥά με, Σιμαίθα, τόσον ἐφθασας, ὅσον ἐγὼ θην
πρᾶν ποκα τὸν χαρίεντα τρέχων ἐφθασσα Φιλῖνον, 115
ἐς τὸ τεδν καλέσασα τόδε στέγος, ἧ με παρήμεν.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
ἦνθον γὰρ κῆγών, ναὶ τὸν γλυκύν, ἦνθον, ἔρωτα,
ἦ τρίτος ἢ τέταρτος ἐὼν φίλος, αὐτίκα νυκτός,
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,
πάντοσε πορφυρέησι περιζώστρησιν ἐλικτάν.

ἄφράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
καὶ κ' εἰ μὲν μ' ἐδέχεσθε, τάδ' ἦς φίλα· καὶ γὰρ ἐλαφρὸς
καὶ καλὸς πάντεσσι μετ' ἡϊθέοισι καλεῦμαι. 125
εὐδὸν κα, μόνον εἰ τὸ καλὸν στόμα τεῦς ἐφίλασα,
εἰ δ' ἄλλα μ' ὠθεῖτε, καὶ ἂ θύρα εἶχετο μοχλῶ,
πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρᾶτον ὀφείλει, 130
καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἶλε, ὦ
γύναι, ἐσκαλέσασα τεδν ποτὶ τοῦτο μέλαθρον,
αὐτως ἡμίφλεκτον Ἔρως δ' ἄρα καὶ Λιπαραίου
πολλάκις Ἀφαιστοιο σέλας φλογερώτερον αἶθει.

* * * * *

νῦν δέ τε δωδεκαταῖος ἀφ' ὧτέ νιν οὐδὲ ποτεῖδον. 157
ἦ ῥ' οὐκ ἄλλο τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;
νῦν μὲν τοῖς φίλτροις καταθύσομαι· αἱ δ' ἔτι κῆμὲ
λυπῇ, τὰν Ἀῖδαο πύλαν, ναὶ Μοίρας, ἀραξεῖ. 160

τοῖά οἱ ἐν κίστῃ κακὰ φάρμακα φαρμὶ φυλάσσειν,
'Ασσυρίῳ, δέσποινα, παρὰ ξείνοιο μαθοῖσα.

'Αλλὰ τὸ μὲν χαίροισα ποτ' Ὠκέανον τρέπε πώλους,
ποτνί'. ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέστην.
χαῖρε, Σελαναία λιπαρόχροε, χαίρετε δ' ἄλλοι 165
ἄστέρες, εὐκήλοιο κατ' ἄντυγα Νυκτὸς ὁπαδοί.

IDYLL III.

Amaryllis.

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα· ταὶ δέ μοι αἶγες
βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.
Τίτυρ', ἐμὶν τὸ καλὸν πεφιλαμένε, βόσκει τὰς αἶγας,
καὶ ποτὶ τὰν κρᾶναν ἄγε, Τίτυρε· καὶ τὸν ἐνόρχαν
τὸν Λιβυκὸν κνᾶκωνα φυλάσσεο, μή τυ κορύψῃ. 5

ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκ ἔτι τοῦτο κατ' ἄντρον
παρκύπτοισα καλεῖς τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;

ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἡμεν,
νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποιησεῖς.

ἡνίδε τοι δέκα μᾶλα φέρω· τηνώθε καθεῖλον, 10
ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὔριον ἄλλα τοι οἶσῶ.

θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἶθε γενοίμαν
ἂ βομβεῦσα μέλισσα, καὶ ἐς τεδὸν ἄντρον ἰκοίμαν,
τὸν κισσὸν διαδὺς καὶ τὰν πτέριν, ἧ τὸ πυκάσδῃ.

νῦν ἔγνω τὸν Ἑρωτα· βαρὺς θεός· ἦ ῥα λεαίνας 15
μαζὸν ἐθήλαζε, δρυμῶ τέ μιν ἔτραφε μάτηρ·
ὅς με κατασμήχων καὶ ἐς ὀστίον ἄχρῃς λάπτει.

ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κνᾶνοφρυ
νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ὥς τυ φιλάσω.

ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἄδέα τέρψις. 20

τὸν στέφανον τίλαί με καταντίκα λεπτὰ ποιησεῖς,
τόν τοι ἐγών, Ἀμαρυλλί φίλα, κισσοῖο φυλάσσω,
ἐμπλέξας καλύκεσσι καὶ εὐόδομοισι σελίνοισι.

ὦ μοι ἐγώ, τί πάθω; τί ὁ δύσσοος; οὐχ ὑπᾱκούεις;
τὰν βαίταν ἀποδὺς ἐς κύματα τηνῷ ἀλεύμαι, 25

ὥπερ τὼς θύννως σκοπιάζεται Ὀλπις ὁ γριπεύς.
καῖκα μὴ ᾿ποθάνω, τό γε μὰν τεδὺν ἀδὺ τέτυκται.

ἔγνω πρᾶν, ὅκ' ἐμοίγε μεμναμένῳ εἰ φιλέεις με,
οὐδὲ τὸ τηλέφιλον ποτεμάξατο τὸ πλατάγημα,
ἀλλ' αὐτῶς ἀπαλῶ ποτὶ πάχεος ἐξεμαράνθη. 30

εἶπε καὶ Ἀγροῖῳ τᾶλαθέα κοσκινόμαντις,
ἃ πρᾶν ποιολογεῦσα παραιβάτις, οὐνεκ' ἐγὼ μὲν
τὴν ὄλος ἔγκειμαι· τὴν δέ μεν λόγον οὐδένα ποιῇ.

ἦ μὰν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,
τάν με καὶ ἃ Μέρμνωνος ἐριθακὶς ἃ μελανόχρως 35
αἰτεῖ· καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἄρᾳ γ' ἰδησῶ
αὐτάν; ἄσεῦμαι ποτὶ τὰν πίτυν ὧδ' ἀποκλινθεῖς·
καὶ κέ μ' ἴσως ποτίδῳ, ἐπεὶ οὐκ ἀδαμαντῖνα ἐστί.

Ἴππομένης, ὅκα δὴ τὰν παρθένον ἤθελε γᾶμαι, 40
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄννευ· ἃ δ' Ἀταλάντα
ὥς ἴδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλατ' ἔρωτα.

τὰν ἀγέλαν χῶ μάντις ἀπ' Ὀθρνος ἄγε Μελάμπους
ἐς Πύλον· ἃ δὲ Βίαντος ἐν ἀγκοίνῃσιν ἐκκλίνθη,
μάτηρ ἃ χαρίεσσα περίφρονος Ἀλφεισιβοίης. 45

τὰν δὲ καλὰν Κυθέρειαν ἐν ὥρεσι μᾶλα νομεύων

21, 2, 3, 4. A. inserts after 8.

29. ποτιμαζόμενον πλατάγησεν P.

28. ὅκα μὲν μεμναμένῳ A. and P.

30. δμάλω A.; ἀμαλῶ P.

οὐχ οὕτως Ὡδωνις ἐπὶ πλέον ἄγαγε λύσσας,
 ὥστ' οὐδὲ φθίμενόν μιν ἄτερ μαζοῖο τίθητι;

ζαλωτὸς μὲν ἐμὶν ὁ τὸν ἄτροπον ὕπνον λαύων
 Ἐνδυμίων· ζαλῶ δέ, φίλα γύναι, Ἰασίωνα, 50
 ὅς τοσσῆν' ἐκύρησεν, ὅς' οὐ πευσεῖσθε βέβαλοι.

ἀλγέω τὰν κεφαλάν· τὴν δ' οὐ μέλει· οὐκ ἔτ' αἰῶ,
 κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ὧδέ μ' ἔδονται.
 ὥς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

IDYLL IV.

Battus and Corydon.

Battus.

Εἰπέ μοι, ὦ Κορύδων, τίνος αἱ βόες ; ἡ ῥα Φιλώνδα ;

Corydon.

οὐκ, ἀλλ' Αἰγῶνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

Battus.

ἡ πὰ ψε κρύβδαν τὰ ποθέσπερα πᾶσας ἀμέλγες ;

Corydon.

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία, κῆμὲ φυλάσσει.

Battus.

αὐτὸς δ' ἐς τίν' ἄφαντος ὁ βωκόλος ὄχετο χώραν ; 5

Corydon.

οὐκ ἄκουσας ; ἄγων νιν ἐπ' Ἀλφεὸν ὄχετο Μῶων.

Battus.

καὶ πόκα τῆνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει ;

Corydon.

φαντί νιν Ἑρακλῆϊ βίην καὶ κάρτος ἐρίσδεν.

Battus.

κῆμ' ἔφαθ' ἃ μάτηρ Πολυδεύκεος ἤμεν ἀμείνω. 9

Corydon.

κ' ὄχετ' ἔχων σκαπάναν τε καὶ εἵκατι τουτόθε μᾶλα.

Battus.

πέισαι κεν Μῶων καὶ τὼς λύκος αὐτίκα λυσσῆν.

Corydon.

ταὶ δαμάλαι δ' αὐτὸν μυκώμεναι ὧδε ποθεῦντι.

Battus.

δειλαῖαί γ' αὐται, τὸν βουκόλον ὥς κακὸν εὔρον.

Corydon.

ἦ μὰν δειλαῖαί γε· καὶ οὐκέτι λῶντι νέμεσθαι.

Battus.

τήνας μὲν δὴ τοι τᾶς πόρτιος αὐτὰ λέλειπται 15
τῶστιά. μὴ πρῶκας σιτίζεται, ὥσπερ ὁ τέττιξ;

Corydon.

οὐ δᾶν· ἀλλ' ὁκὰ μὲν νιν ἐπ' Αἰσάροιο νομεύω,
καὶ μαλακῶ χόρτοιο καλὰν κώμυθα δίδωμι·
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτμυνον.

Battus.

λεπτὸς μὰν χῶ ταῦρος ὁ πυρρήχος· αἶθε λάχοιεν 20
τοὶ τῷ Λαμπριάδα τοὶ δαμόται, ὅκκα θύωντι
τῇ Ἥρᾳ, τοιόνδε· κακοχράσμων γὰρ ὁ δᾶμος.

Corydon.

καὶ μὰν ἐς τὸ Μάλιμνον ἐλαύνεται, ἐς τε τὰ Φύσκω,
καὶ ποτὶ τὸν Νήαιθον· ὅπα καλὰ πάντα φύονται,
αἰγίπυρος, καὶ κνύζα, καὶ εὐώδης μελίτεια. 25

Battus.

φεῦ, φεῦ· βασεῦνται καὶ ταὶ βόες, ᾧ τάλαν Αἰγῶν,
εἰς Ἀἶδαν, ὅκα καὶ τὸ κακᾶς ἡράσσαο νίκας·
χὰ σῦριγξ εὐρῶτι παλύνεται, ἄν ποκ' ἐπάξα.

Corydon.

οὐ τήνα γ', οὐ Νύμφας· ἐπεὶ ποτὶ Πῖσαν ἀφέρπων
δῶρον ἐμὶν νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς, 30

22. κακοφράσμων P. 23. ἐς στομάλιμνον A. and P. 24. Ναύαιθον, δπεῖ A.

κηῖ μὲν τὰ Γλαύκας ἀγκρούομαι, εὖ δὲ τὰ Πύρρῳ.
 αἰνέω τάν τε Κρότωνα (καλὰ πόλις ἃ τε Ζάκυνθος)
 καὶ τὸ ποταῶν τὸ Λακίνιον, ἄπερ ὁ πύκτας
 Αἴγων ὀγδῶκοντα μόνος κατεδαίσατο μάζας.
 τηνεῖ καὶ τὸν ταῦρον ἀπ' ὄρεος ἄγε πιάξας 35
 τᾶς ὀπλᾶς, κῆδωκ' Ἀμαρυλλίδι· ταὶ δὲ γυναῖκες
 μακρὸν ἀνάῦσαν, χῶ βουκόλος ἐξεγέλασεν.

Battus.

ὦ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας
 λασεύμεσθ'· ὅσον αἶγες ἐμὴν φίλαι, ὅσον ἀπέσβας.
 αἰ αἰ τῷ σκληρῷ μάλα δαίμονος, ὅς με λελόγχει. 40

Corydon.

θαρσεῖν χρή, φίλε Βάττε· τάχ' αὔριον ἔσσειτ' ἄμεινον.
 ἐλπιδες ἐν ζωοῖσιν· ἀνέλπιστοι δὲ θανόντες.
 χῶ Ζεὺς ἄλλοκα μὲν πέλει αἰθριος, ἄλλοκα δ' ὕει.

Battus.

θαρσέω· βάλλε κάτωθε τὰ μοσχία· τᾶς γὰρ ἐλαίας
 τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' ὁ Λέπαργος. 45

Corydon.

σίτθ', ὦ Κυμαίθα, ποτὶ τὸν λόφον· οὐκ ἔσακούεις;
 ἦξῶ, ναὶ τὸν Πᾶνα, κακὸν τέλος αὐτίκα δωσῶν,
 εἰ μὴ ἄπει τουτῶθεν· ἴδ' αὖ πάλιν ἄδε ποθέρπει.
 αἰθ' ἦν μοι ροικὸν τὸ λαγωβόλον, ὥς τυ πάταξα.

Battus.

θᾶσαί μ', ὦ Κορύδων, ποττῷ Διός· ἃ γὰρ ἄκανθα 50
 ἄρμοι μ' ὦδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ βαθείαι
 τὰτρακτυλλίδες ἐντί· κακῶς ἃ πόρτις ὀλοῖτο·
 ἐς ταύταν ἐτύπην χασμεύμενος. ἦ ῥά γε λεύσσεις;

32. αὐλέω. ἃ τε Κρότωνα καλεῖ πόλις ἃ τε Ζ. Α. 45. ΚΟΡ. σίτθ'
 ὁ Δ. Α. 49. πατάξω Α; ὥς τυ πάταξα! Fritzsche.

Corydon.

ναί, ναί, τοῖς δυνύχουσιν ἔχω τέ νιν' ἄδε καὶ αὐτά.

Battus.

δοσιχόν ἐστι τὸ τύμμα, καὶ ἀλίκον ἄνδρα δαμάσδει. 55

Corydon.

εἰς ὄρος ὄκχ' ἔρπης, μὴ νήλιπος ἔρχεο, Βάττε·
ἐν γὰρ ὄρει ῥάμνοι τε καὶ ἀσπάλαθοι κομόωντι.

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56. ἀνάλιπος A. and P.

ΙΔΥΛΛ V.

Comatas and Lacon.

Comatas.

Αἶγες ἐμαί, τῆνον τὸν ποιμένα τόνδε Σιβύρτα
φεύγετε, τὸν Λάκωνα· τό μεν νάκος ἐχθὲς ἔκλεψεν.

Lacon.

οὐκ ἀπὸ τᾶς κρίνας σίττ' ἀμνίδες· οὐκ ἐσορήτε
τόν μεν τὰν σύριγγα πρῶαν κλέψαντα Κομάταν·

Comatas.

τὰν ποίαν σύριγγα· τὸ γὰρ πόκα, δῶλε Σιβύρτα, 5
ἐκτάσα σύριγγα· τί δ' οὐκέτι σὺν Κορύδωνι
ἄρκει τοι καλάμας αὐλὸν ποππύσδεν ἔχοντι·

Lacon.

τάν μοι ἔδωκε Λύκων, ᾧ 'λεύθερε. τὴν δὲ τὸ ποῖον
Λάκων ἀγκλέψας ποκ' ἔβα νάκος· εἶπέ, Κομάτα·
οὐδὲ γὰρ Εὐμάρῃ τῷ δεσπότῃ ἧς τι ἐνεύδειν. 10

Comatas.

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσσε
ταῖς Νύμφαις τὰν αἶγα· τὸ δ', ᾧ κακέ, καὶ τόκ' ἐτάκευ
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

Lacon.

οὐ μαῦτὸν τὸν Πᾶνα τὸν ἄκτιον, οὐ σέ γε Λάκων
τὰν βαίταν ἀπέδυσ' ὁ Καλαίθιδος· ἡ κατὰ τήνας 15

τᾶς πέτρας, ὦ ἄνθρωπε, μανεῖς ἐς Κρᾶθιν ἀλοίμαν.

Comatas.

οὐ μάν, οὐ ταύτας τὰς λιμνάδας, ὦ γαθέ, Νύμφας,
αἴτε μοι Ἰλαοί τε καὶ εὐμενέες τελέθειον,
οὗ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

Lacon.

αἶ τοι πιστεύσασαιμι, τὰ Δάφνιδος ἄλγε' ἀροίμαν. 20
ἀλλ' ὦν αἶκα λῆς ἔριφον θέμεν, ἐστὶ μὲν οὐδὲν
ιερόν, ἀλλ' ἄγε τοι διαείσομαι, ἔστε κ' ἀπείπης.

Comatas.

ὅς ποκ' Ἀθαναίᾳ ἔριν ἤρισεν, ἡνίδε κείται
ὄριφος· ἀλλ' ἄγε, καὶ τὸν εὖβοτον ἀμνὸν ἔρειδε.

Lacon.

καὶ πῶς, ὦ κιναδεῦ, τάδε γ' ἔσσεται ἐξ ἴσου ἄμμιν; 25
τίς τρίχας ἀντ' ἐρίων ἐποκίξατο; τίς δέ, παρεύσας
αἰγὸς πρωτοτόκοιο, κακὰν κύνα δῆλετ' ἀμέλγειν;

Comatas.

ὅστις νικασεῖν τὸν πλατίον, ὥς τὸν πεποίθεις
σφαῖξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὗ τοι
ὄριφος ἰσοπαλῆς· τυῖδ' ὁ τράγος οὗτος, ἔρισδε. 30

Lacon.

μὴ σπεῦδ'· οὐ γάρ τοι πυρὶ θάλπειαι· ἄδιον ἄσῃ
τᾷδ' ὑπὸ τὰν κότινον καὶ τάλσεα ταῦτα καθίξας.
ψυχρὸν ὕδωρ τηνεῖ καταλείβεται· ὧδε πεφύκει
ποία, χὰ στιβὰς ἄδε, καὶ ἀκρίδες ὧδε λαεῦντι.

Comatas.

ἀλλ' οὗ τι σπεύδω· μέγα δ' ἄχθομαι, εἰ τύ με τολμῆς
ὄμμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὃν ποκ' ἐόντα 36

17. οὐδ' αὐτὰς A. 23. ποτ' Ἀθαναίαν A. and P. 24. ὀρισδε A.
25. κίμαιδε, τάδ' A. 28. ὥς τύ, πεποίθει P. 30. τοι, ἰδ' ὁ
τράγος οὗτος ἐρίσδει A.

παῖδ' ἔτ' ἐγὼν ἐδίδασκον' ἰδ' ἃ χάρις τί ποθέρπει.
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.

* * * * *

Comatas.

οὐχ ἐρψῶ τηνεῖ· τουτεῖ δρύες, ὧδε κύπειρος, 45
ὧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι·
ἐνθ' ὕδατος ψυχρῶ κρᾶναι δύο· ταὶ δ' ἐπὶ δένδρει
ὄρνιχες λαλαγεῦντι· καὶ ἃ σκιὰ οὐδὲν ὁμοία
τῇ παρὰ τίν' βάλλει δὲ καὶ ἃ πίτυς ὑψόθε κώνως.

Lacon.

ἦ μὰν ἀρνακίδας τε καὶ εἴρια τεῖδε πατησεῖς, 50
αἶκ' ἐνθης, ὕπνω μαλακώτερα· ταὶ δὲ τραγεῖαι
ταὶ παρὰ τὴν ὄσδοντι κακώτερον, ἦ τὴν περ ὄσδεις.
στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος
ταῖς Νύμφαις· στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίω.

Comatas.

αἰ δέ κε καὶ τὴν μόλης, ἀπαλὰν πτέριν ὧδε πατησεῖς, 55
καὶ γλάχων' ἀνθεύσαν· ὑπεσσεῖται δὲ χιμαιρᾶν
δέρματα, τῶν παρὰ τὴν μαλακώτερα πολλάκις ἀρνῶν.
στασῶ δ' ὀκτὼ μὲν γαυλῶς τῷ Πανὶ γάλακτος,
ὀκτὼ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

Lacon.

αὐτόθε μοι ποτέρισδε, καὶ αὐτόθε βωκολιάσδεν. 60
τὰν σαντῶ πατέων, ἔχε τὰς δρύας· ἀλλὰ τίς ἄμμε
τίς κρινεῖ; αἰθ' ἐνθοι ποθ' ὁ βουκόλος ὧδ' ὁ Λυκώπας.

Comatas.

οὐδὲν ἐγὼ τήνω ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,
αἰ λῆς, τὸν δρυτόμον βωστρήσομες, ὃς τὰς ἐρείκας
τήνας τὰς παρὰ τὴν ξυλοχίζεται· ἐστὶ δὲ Μόρσων. 65

Lacon.

βωστρέωμες.

Comatas.

τὸ κάλει νιν.

Lacon.

ἴθ', ὦ ξένε, μικκὸν ἄκουσον
τεῖδ' ἐνθὼν ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων
βουκολιαστὰς ἐστί. τὸ δ', ὦ φίλε, μήτ' ἐμέ, Μόρσων,
ἐν χάριτι κρίνῃς, μήτ' ὦν τὴν γὰ τοῦτον ὀνάσῃς.

Comatas.

ναί, ποτὶ τῶν Νυμφᾶν, Μόρσων φίλε, μήτε Κομάτα
τὸ πλέον ἰθύνῃς, μήτ' ὦν τὴν γὰ τῷδε χαρίξῃ. 71
ἄδε τοι ἂ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα·
Εὐμάρα δὲ τὰς αἴγας ὀρήῃς, φίλε, τῷ Συβαρίτα.

Lacon.

μή τὴν τις ἡρώτη, ποττῷ Διός, αἶτε Σιβύρτα,
αἴτ' ἐμόν ἐντι, κάκιστε, τὸ ποίμνιον; ὥς λάλος ἐσσί. 75

Comatas.

βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω,
κούδεν καυχέομαι· τὸ δ' ἄγαν φιλοκέρτομος ἐσσί.

Lacon.

εἴα λέγ', εἴ τι λέγεις· καὶ τὸν ξένον ἐς πόλιν αὖθις
ζῶντ' ἄφες· ὦ Παιάν, ἧ στωμύλος ἦσθα, Κομάτα.

Comatas.

ταὶ Μοῖσαι με φιλεῦντι πολὺν πλέον ἢ τὸν ἀοιδὸν 80
Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἔθυσα.

Lacon.

καὶ γὰρ ἔμ' ὠπόλλων φιλέει μέγα· καὶ καλὸν αὐτῷ
κριδὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.

* * * * *

Comatas.

σίττ' ἀπὸ τᾶς κοτίνω, τὰ μὴκάδες· ὧδε νέμεσθε, 100
ὥς τὸ κάταυτες τοῦτο γεώλοφον, αἶ τε μυρῖκαι.

Lacon.

οὐκ ἀπὸ τᾶς δρυὸς οὗτος ὁ Κώνναρος, ἃ τε Κιναίθα,
τουτεῖ βοσκησεῖσθε ποτ' ἀντολάς, ὥς ὁ Φάλαρος;

Comatas.

ἐστὶ δέ μοι γαυλὸς κυπαρίσσινος, ἐστὶ δὲ κρατήρ,
ἔργον Πραξιτέλεως· τῇ παιδὶ δὲ ταῦτα φυλάσσω. 105

Lacon.

χ' ἀμῖν ἐστὶ κύων φιλοποίμνιος, ὃς λύκος ἄγχει·
· ὃν τῇ παιδὶ δίδωμι, τὰ θηρία πάντα διώκειν.

Comatas.

ἀκρίδες, αἶ τὸν φραγμὸν ὑπερπαδῆτε τὸν ἀμόν,
μή μεν λωβασεῖσθε τὰς ἀμπέλους· ἐντὶ γὰρ ἄβαί.

Lacon.

τοὶ τέττιγες, ὀρῆτε, τὸν αἰπόλον ὥς ἐρεθίζω· 110
οὕτω χυμέες θην ἐρεθίζετε τὼς καλαμευτάς.

Comatas.

μισέω τὰς δασυκέρκους ἀλώπεκας, αἶ τὰ Μίκωνος
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ῥαγίζοντι.

Lacon.

καὶ γὰρ ἐγὼ μισέω τὼς κανθάρος, οἷ, τὰ Φιλώνδα
σῦκα κατατρώγοντες, ὑπανέμιοι φορέονται. 115

Comatas. * * * * *

ἤδη τις, Μόρσων, πικραίνεται· ἢ οὐχὶ παρήσθην; 120
σκίλλας ἰὼν γραίας ἀπὸ σάματος αὐτίκα τίλλοις.

Lacon.

κῆγ' ὧ μὲν κυρίζω, Μόρσων, τινά· καὶ τὸ δὲ λεύσσεις.
ἐνθὼν τὰν κυκλάμινον ὄρουσέ νυν ἐς τὸν Ἀλευτα. x

Comatas.

Ἰμέρα ἀνθ' ὕδατος ρείτω γάλα, καὶ τὸ δέ, Κρᾶθι,
οἶνφ πορφύροις, τὰ δέ τοι σία καρπὸν ἐνείκαι. 125

Lacon.

ρείτω χά Συβαρίτις ἐμὶν μέλι· καὶ τὸ πότορθρον
ἀ παῖς ἀνθ' ὕδατος τῇ κάλπιδι κηρία βάψαι.

Comatas.

ταὶ μὲν ἐμαὶ κύτισόν τε καὶ αἰγίλον αἶγες ἔδοντι,
καὶ σχῖνον πατέοντι, καὶ ἐν κομάροισι κέονται.

Lacon.

ταῖσι δ' ἐμαῖς ὅτεσσι πάρεστι μὲν ἀ μελίτεια 130
φέρβεσθαι, πολλὰς δὲ καὶ ὥς ῥόδα κίσθος ἐπανθεῖ.

* * * * *

Comatas.

οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδειν,
οὐδ' ἐποπας κύκνοισι· τὸ δ', ὦ τάλαν, ἐσσι φιλεχθής.

Morson.

παύσασθαι κέλομαι τὸν ποιμένα. τὴν δέ, Κομάτα,
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὸ δὲ θύσας
ταῖς Νύμφαις, Μόρσωνι καλὸν κρέας αὐτίκα πέμψον. 140

Comatas.

πεμψῶ, ναὶ τὸν Πᾶνα. φριμάσσεο πᾶσα τραγίσκων
νῦν ἀγέλα· κήγων γὰρ ἴδ' ὥς μέγα τοῦτο καχαξῶ
κατῶ Λάκωνος τῷ ποιμένος, ὅττι ποκ' ἦδη
ἀνυσάμαν τὰν ἀμνόν· ἐς οὐρανὸν ὕμιν ἀλεῦμαι.
αἶγες ἐμαὶ θαρσεῖτε κερουχίδες· αὔριον ὕμμε 145
πᾶσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι λίμνας.

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126. χά Σύβαρις A. 129. κέχυνται A. 136, 137. A. gives
to Morson. 146. κράνας P.

IDYLL VI.

Daphnis and Damoetas.

Δαμοίτας καὶ Δάφνις ὁ βουκόλος εἰς ἓνα χῶρον
τὰν ἀγέλαν ποκ', Ἄρατε, συνάγαγον· ἧς δ' ὁ μὲν αὐτῶν
πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω
ἐζόμενοι θέρεος μέσφ' ἄματι τοιάδ' ἄειδον.
πρᾶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρᾶτος ἔρισδεν· 5
Daphnis.

βάλλει τοι, Πολύφαμε, τὸ ποίμνιον ἃ Γαλάτεια
μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῖσθαι
καὶ τύ νιν οὐ ποθόρησθα τάλαν, τάλαν, ἀλλὰ κάθησαι
ἄδέα συνρίσδων. πάλιν ἄδ', Ἴδε, τὰν κύνα βάλλει,
ἃ τοι τῶν οἴων ἔπεται σκοπός· ἃ δὲ βαῦσδει 10
εἰς ἄλλα δερκομένα· τὰ δὲ νιν καλὰ κύματα φαίνει
ἄσυχ' ἀκαχλάζοντος ἐπ' αἰγιαλοῖο θέοισαν.
φράξο, μὴ τᾶς παιδὸς ἐπὶ κνάμαισιν ὀρούσῃ
ἐξ' ἁλὸς ἐρχομένας, κατὰ δὲ χρῶα καλὸν ἀμύξῃ.
ἃ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ὥς ἀπ' ἀκάνθας 15
ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἀνίκα φρύγει·
καὶ φεύγει φιλέοντα, καὶ οὐ φιλέοντα διώκει·
καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἧ γὰρ ἔρωτι
πολλάκις, ὦ Πολύφαμε, τὰ μὴ καλὰ καλὰ πέφανται.

τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' αἶδεν· 20
Damoetas.

εἶδον, ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνὲκ' ἔβαλλε,
 κοῦτι λάθ', οὐ τὸν ἐμὸν τὸν ἕνα γλυκύν, ᾧ ποθορῶμι
 ἐς τέλος· αὐτὰρ ὁ μάντις ὁ Τήλεμος, ἔχθρ' ἀγορεύων,
 ἐχθρὰ φέροιτο ποτ' οἶκον, ὅπως τεκέεσσι φυλάσσοι.
 ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθόρῃμι, 25
 ἀλλ' ἄλλαν τινὰ φάμι γυναῖκ' ἔχεν· ἃ δ' αἴτῳσα
 ζαλοῖ μ', ᾧ Παιάν, καὶ τάκεται· ἐκ δὲ θαλάσσας
 οἰστρῇ παπταίνουσα ποτ' ἄντρα τε καὶ ποτὶ ποίμνας.
 σίξα δ' ὕλακτεῖν νιν καὶ τᾷ κυνί· καὶ γάρ, ὅκ' ἦρων
 αὐτᾶς, ἐκνυσῆτο ποτ' ἰσχία ῥύγχος ἔχουσα. 30

ταῦτα δ' ἴσως ἐσορεῦσα ποιεῦντά με πολλάκι πεμψεῖ
 ἄγγελον. αὐτὰρ ἐγὼ κλαζῶ θύρας, ἔστε κ' ὁμόσση
 αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω.
 καὶ γάρ θην οὐδ' εἶδος ἔχω κακόν, ὥς με λέγοντι.
 ἧ γὰρ πρᾶν ἐς πόντον ἐσέβλεπον, (ἧς δὲ γαλάνα) 35
 καὶ καλὰ μὲν τὰ γένεια, καλὰ δέ μεν ἃ μία κώρα
 (ὥς παρ' ἐμὴν κέκριται) κατεφαίνετο· τῶν δέ τ' ὀδόντων
 λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.

ὥς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἔπτυσα κόλπον.
 ταῦτα γὰρ ἃ γραία με Κοτυτταρὶς ἐξεδίδαξεν. 40

τόσσ' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλασε·
 χῶ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.
 αὐλεῖ Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βώτας·
 ὦρχευντ' ἐν μαλακᾷ ταὶ πόρτιες αὐτίκα ποίᾳ·
 νίκη μὰν οὐδαλλος, ἀνήσστατοι δ' ἐγένοντο. 45

20. καλὸν αἶδεν P.

22. κοῦ μ' ἔλαθ' P.

24. φυλάξῃ P.

29. σίγα Fritz.

40. After this line Fritz. inserts [ἃ πρᾶν ἀμάντεσσι παρ' Ἰπποκίανι ποταύλει].

IDYLL VII.

Simichidas and Lycidas.

Ἦς χρόνος ἀνίκ' ἐγώ τε καὶ Εὐκριτος ἐς τὸν Ἄλεντα
 εἶρπομες ἐκ πόλιος· σὺν δὲ τρίτος ἄμιν Ἀμύντας·
 τῇ Διοί γὰρ ἔτευχε θαλύσια καὶ Φρασιδάμος
 κἀντιγένης, δύο τέκνα Λυκώπεος· εἴ τί περ ἐσθλὸν
 χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας δὲ καὶ αὐτῷ 5
 Χάλκωνος, Βούρινναν ὅς ἐκ ποδὸς ἄνυσσε κράναν,
 εὖ ἐνερεισάμενος πέτρα γόνυ· ταὶ δὲ παρ' αὐτὰν
 αἴγειροι πελέαι τε ἐϋσκιον ἄλσος ὕφαινον,
 χλωροῖσιν πετάλοισι κατηρεφέες κομώσσαι.
 κοῦπω τὰν μεσάταν ὁδὸν ἄνομες, οὐδὲ τὸ σᾶμα 10
 ἄμιν τῷ Βρασίλα κατεφαίνεται· καὶ τιν' ὀδίταν
 ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὔρομες ἄνδρα,
 οὔνομα μὲν Λυκίδα, ἧς δ' αἰπόλος· οὐδέ κε τίς μιν
 ἡγνοίησεν ἰδὼν, ἐπεὶ αἰπόλῳ ἕξοχ' ἐφίκει.
 ἐκ μὲν γὰρ λασίῳ δασύτριχος εἶχε τράγοιο 15
 κνακὸν δέρμ' ὥμοισι, νέας ταμίσοιο ποτόσδον·
 ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος
 ζωστήρι πλακερῷ· ῥοικὰν δ' ἔχεν ἀγριελαῖω
 δεξιτερῇ κορύναν, καὶ μ' ἀτρέμας εἶπε σεσαρῶς
 ὄμματι μειδιῶντι, γέλος δέ οἱ εἶχετο χεῖλες· 20

Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις,
 ἀνίκα δὴ καὶ σαῦρος ἐφ' αἵμασιαῖσι καθεύδει,
 οὐδ' ἐπιτυμβίδιοι κορυδαλλίδες ἡλαίνονται;
 ἥ μετὰ δαῖτα κλητὸς ἐπείγεται; ἥ τινος ἀστῶν
 λανὸν ἐπὶ θρώσκεις; ὥς τεῦ ποσὶ νισσομένοιο 25
 πᾶσα λίθος πταλοῖσα ποτ' ἀρβυλίδεσσιν αἰεῖδει.
 τὸν δ' ἐγὼ ἀμείφθην· Λυκίδα φίλε, φαντί τυ πάντες
 συρίκταν ἔμεναι μέγ' ὑπείροχον ἐν τε νομεῦσιν
 ἐν τ' ἀμητήρεσσι· τὸ δὴ μάλα θυμὸν λαίνει·
 ἀμέτερον· καὶ τοι, κατ' ἐμὸν νόον, ἰσοφαρίζειν 30
 ἔλπομαι· ἃ δ' ὁδὸς ἄδε Θαλυσίας. ἥ γὰρ ἑταῖροι
 ἀνέρες εὐπέπλω Δαμάτερι δαῖτα τελεῦντι,
 ὄλβω ἀπαρχόμενοι· μάλα γάρ σφισι πῶνι μέτρῳ
 ἃ δαίμων εὐκριθὼν ἀνεπλήρωσεν ἀλῶν.
 ἀλλ' ἄγε δὴ, (ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἀώς) 35
 βουκολιασδῶμεσθα· τάχ' ὥτερος ἄλλον ὀνασεῖ.
 καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κῆμὲ λέγοντι
 πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθής,
 οὐ Δᾶν· οὐ γάρ πω, κατ' ἐμὸν νόον, οὔτε τὸν ἐσθλὸν
 Σικελίδαν νίκημι τὸν ἐκ Σάμῳ, οὔτε Φιλητᾶν, 40
 αἰείδων, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.
 ὥς ἐφάμαν ἐπίταδες· ὃ δ' αἰπόλος, ἀδὺν γελάσσας,
 τάν τοι, ἔφα, κορύναν δωρύττομαι, οὔνεκεν ἐσσί
 πᾶν ἐπ' ἀλαθείᾳ [τὺ] κεκασμένον ἐκ Διὸς ἔρνος.
 ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνηῇ 45
 ἴσον ὄρευσ κορυφᾷ τελέσαι δόμον Ὀρομέδοντος,
 καὶ Μοισᾶν ὄρνιχες, ὅσοι, ποτὶ Χίον ἀοιδὸν
 ἀντία κοκκύζοντες, ἐτώσια μοχθίζοντι.

24. δαῖτ' ἀκλήτος A.
 46. εὐρυμέδοντος A.

44. ἐπ' ἀλαθ. πεπλασμένον A. and P.

ἀλλ' ἄγε, βουκολικᾶς ταχέως ἀρχώμεθ' ἀοιδᾶς,
 Σιμιχίδα· κῆγὼ μὲν, ὄρη φίλος, εἴ τοι ἀρέσκει 50
 τοῦθ' ὃ, τι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξεπόνασα.

ἔσσεται Ἀγεάνακτι καλὸς πλόος ἐς Μιτυλάναν,
 χῶταν ἐφ' ἐσπερίοις ἐρίφοις νότος ὕγρὰ διώκη
 κύματα, χῶριων ὄτ' ἐπ' Ὠκεανῷ πόδας ἴσχει,
 αἴκεν τὸν Λυκίδαυ ὀπτεύμενον ἐξ Ἀφροδίτας 55

ῥύσθαι· θερμὸς γὰρ ἔρως αὐτῷ με καταίθει·
 χάλκυνες στορεσεῦντι τὰ κύματα, τάν τε θάλασσαν,
 τόν τε νότον, τόν τ' εὖρον, ὃς ἔσχατα φυκία κινεῖ·
 ἄλκυνες, γλαυκαῖς Νηρηῖσι ταί τε μάλιστα
 ὀρνίχων ἐφίλαθεν, ὅσαις τέ περ ἐξ ἁλὸς ἄγρα. 60

Ἀγεάνακτι πλόον διζημένῳ ἐς Μιτυλάναν
 ὄρια πάντα γένοιτο, καὶ εὖπλοον ὄρμον ἴκοιτο.
 κῆγὼ τῆνο κατ' ἄμαρ ἀνήτινον ἢ ῥοδόεντα
 ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσων
 τὸν πτελεατικὸν οἶνον ἀπὸ κρητῆρος ἀφυξῶ, 65
 πὰρ πυρὶ κεκλιμένος· κύαμον δέ τις ἐν πυρὶ φρυξεί,
 χ' ἂ στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν
 κνύζῃ τ' ἀσφοδέλῳ τε πολυγνάμπῳ τε σελίνῳ.

καὶ πίομαι μαλακῶς, μεμναμένος Ἀγεάνακτος,
 αὐταῖς ἐν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρεῖδων. 70
 αὐλησεῦντι δέ μοι δύο ποιμένες· εἷς μὲν, Ἀχαρνεύς·
 εἷς δέ, Λυκωπίτας· ὃ δὲ Τίτυρος ἐγγύθεν ἄσει,
 ὥς ποκα τᾶς Ξενέας ἠράσσατο Δάφνις ὃ βούτας,
 χ' ὥς ὄρος ἀμφ' ἐπονείτο, καὶ ὥς δρύες αὐτὸν ἐθρήνευν,
 Ἰμέρα αἶτε φύονται παρ' ὄχθαισιν ποταμοῖο, 75
 εὔτε χιῶν ὥς τις κατετάκετο μακρὸν ὕφ' Αἴμον,

ἦ Ἄθω, ἦ Ῥοδόπαν, ἦ Καύκασον ἐσχατόωντα.
 ᾧσεϊ δ', ὥς ποκ' ἐδεκτο τὸν αἰπόλον εὐρέα λάρναξ
 ζῶν ἐόντα, κακαΐσιν ἀτασθαλίσιν ἀνακτος·
 ὥς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον λοῖσαι 80
 κέδρον ἐς ἀδείαν μαλακοῖς ἀνθεσσι μέλισσαι,
 οὐνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.
 ᾧ μακαριστὲ Κομάτα, τὴν θῆν τάδε τερπνὰ πεπόνθης,
 καὶ τὴν κατεκλάσθης ἐς λάρνακα, καὶ τὴν, μελισσῶν
 κηρία φερβόμενος, ἔτος ὥριον ἐξεπόνασας. 85
 αἰθ' ἐπ' ἐμεῦ ζωοῖς ἐναριθμῖος ὠφελος ἦμεν,
 ὥς τοι ἐγὼν ἐνόμουν ἀν' ὥρεα τὰς καλὰς αἴγας,
 φωνᾶς εἰσαίων· τὴν δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις
 ἀδὺν μελίσσοι κατακέκλισο, θεῖε Κομάτα.

* * * * *

χῶ μὲν, ἀποκλίνας ἐπ' ἀριστερά, τὰν ἐπὶ Πύξας 130
 εἶρφ' ὁδόν· αὐτὰρ ἐγὼ τε καὶ Εὐκρίτος ἐς Φρασιδάμω
 στραφθέντες, χῶ καλὸς Ἀμύντιχος, ἐν τε βαθείαις
 ἀδείας σχίνοιο χαμευνσίῃ ἐκλίνθημες,
 ἐν τε νεοτμάτοισι γεγαθότες οἰναρέοισι.
 πολλαὶ δ' ἄμιν ὑπερθε κατὰ κρατὸς δονέοντο 135
 αἵγειροι πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ
 Νυμφᾶν ἐξ ἀντροῖο κατειβόμενον κελάρυζε.
 τοὶ δὲ ποτὶ σκιεραῖς ὀροδαμνίσιν αἰθαλίωνες
 τέττιγες λαλαγεῦντες ἔχον πόνον· ἃ δ' ὀλολυγῶν
 τηλόθεν ἐν πυκινῇσι βάτων τρύζεσκεν ἀκάνθαις. 140
 αἰδὼν κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν
 πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.
 πάντ' ὥσδε θέρους μάλα πίονος, ὥσδε δ' ὀπώρας.

ὄχναι μὲν παρ ποσσὶ, παρὰ πλευρῇσι δὲ μᾶλα
 δαψιλέως ἅμιν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο 145
 ὄρπακες βραβύλοισι καταβρίθοντες ἔραζε·
 τετράενες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ.
 Νύμφαι Κασταλίδες Παρνάσιον αἶπος ἔχουσai,
 ἄρά γέ πα τοιόνδε Φόλῳ κατὰ λαῖνον ἄντρον
 κρατῆρ' Ἑρακλῆϊ γέρων ἐστήσατο Χείρων; 150
 ἄρά γέ πα τήνον τὸν ποιμένα τὸν ποτ' Ἀνάπῳ
 τὸν κρατερὸν Πολύφαιμον, ὃς ὥρεσι νῆας ἔβαλλε,
 τοῖον νέκταρ ἔπεισε κατ' αὖλια ποσσὶ χορεῦσαι,
 οἶον δὴ τόκα πῶμα διεκρανάσατε, Νύμφαι,
 βωμῷ παρ Δάματρος ἁλωάδος; ἃς ἐπὶ σωρῷ 155
 αὐτὶς ἐγὼ πάξαιμι μέγα πτύον· ἃ δὲ γελάσσαι,
 δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχουσα.

ΙΔΥΛΛ VIII.

Daphnis and Menalcas.

Δάφνιδι τῷ χαρίεντι συνήντετο βουκολέοντι
μᾶλα νέμων, ὥς φαντί, κατ' ὥρεα μακρὰ Μενάλκας.
ἄμφω τῷ γ' ἦσθην πυρροτρίχῳ, ἄμφω ἀνάβῳ,
ἄμφω συρίσδεν δεδαημένῳ, ἄμφω αἰίδεν.
πρῶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας· 5

Menalcas.

μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῆς μοι αἰεῖσαι ;
φαμί τυ νικασεῖν ὅσσον θέλω αὐτὸς αἰίδων.

τὸν δ' ἄρα χῶ Δάφνις τοιῶδ' ἀπαμείβετο μύθῳ·

Daphnis.

ποιμὴν εἰροπόκων δῖων, συρικτὰ Μενάλκα,
οὔποτε νικασεῖς μ', οὐδ' εἴτι πάθοις τύ γ' αἰίδων. 10

Menalcas.

χρήσδεις ὦν ἐσιδεῖν ; χρήσδεις καταθεῖναι ἄεθλον ;

Daphnis.

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἄεθλον.

Menalcas.

καὶ τίνα θησεύμεσθ' ὅτις ἁμῖν ἄρκιον εἴη ;

Daphnis.

μόσχον ἐγὼ θησῶ· τὸ δὲ θῆς ἱσομάτορα ἁμνόν.

Menalcas.

οὐ θησῶ ποκα ἀμνόν, ἐπεὶ χαλεπός θ' ὁ πατήρ μεν 15
χὰ μάτηρ· τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

Daῤῥhñis.

ἀλλὰ τί μὰν θησεῖς ; τί δὲ τὸ πλέον ἐξεῖ ὁ νικῶν ;

Menalcas.

σύριγγ', ἀν ἐποίησα, καλὰν ἔχω ἐννεάφωνον,
λευκὸν κηρὸν ἔχοισαν, ἴσον κάτω, ἴσον ἄνωθεν·
ταύταν κατθείην· τὰ δὲ τῷ πατρὸς οὐ καταθησῶ. 20

Daῤῥhñis.

ἦ μὰν τοι κήγῳ σύριγγ' ἔχω ἐννεάφωνον,
λευκὸν κηρὸν ἔχοισαν, ἴσον κάτω, ἴσον ἄνωθεν.
πρῶαν νιν συνέπαξ'· ἔτι καὶ τὸν δάκτυλον ἀλγῶ
τοῦτον, ἐπεὶ κάλαμός με διασχισθεῖς διέτμαξεν.
ἀλλὰ τίς ἄμμε κρινεῖ ; τίς ἐπάκοος ἔσσεται ἀμέων ; 25

Menalcas.

τῆνόν πως ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες,
ὦ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φαλαρὸς ὕλακτεῖ.

χοῖ μὲν παῖδες ἄϋσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακούσας·
χοῖ μὲν παῖδες ἄειδον, ὁ δ' αἰπόλος ἤθελε κρίναι.
πρᾶτος δ' ὦν ἄειδε λαχὼν ἰϋκτὰ Μενάλκας· 30
εἶτα δ' ἀμοιβαίαν ὑπελάμβανε Δάφνις ἀοιδὰν
βουκολικάν. οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος·

Menalcas.

ἀγκεα καὶ ποταμοί, θεῖον γένος, αἴ τι Μενάλκας
πήποχ' ὁ συρικτὰς προσφιλὲς ᾔσε μέλος,
βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνίδας· ἦν δέ ποκ' ἐνθη 35
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι,

Daphnis.

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἴπερ ὁμοῖον
 μουσίσδει Δάφνις ταῖσιν ἀηδονίσι,
 τοῦτο τὸ βουκόλιον πιαίνετε· κῆν τι Μενάλκας
 τεῖδ' ἀγάγη, χαίρων ἄφθονα πάντα νέμοι. 40

Menalcas.

ἐνθ' οἷς, ἐνθ' αἶγες διδυματόκοι, ἐνθα μέλισσαι
 σμήνεα πληροῦσιν, καὶ δρύες ὑψίτεραι,
 ἐνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπη,
 ᾧ ποιμὴν ξηρὸς τήνοθι καὶ βοτάναι.

Daphnis.

παντᾶ ἔαρ, παντᾶ δὲ νομοί, παντᾶ δὲ γάλακτος 45
 οὔθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,
 ἐνθ' ἃ καλὰ παῖς ἐπιπύσσεται· αἱ δ' ἂν ἀφέρπη,
 ᾧ τὰς βῶς βόσκων καὶ βόες αὐότεραι.

Menalcas.

ὦ τράγε, τῶν λευκῶν αἰγῶν ἄνερ, ὦ βάθος ὕλας
 μυρίων—ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι— 50
 ἐν τήνῳ γὰρ τήνος, ἴθ' ὦ κόλε, καὶ λέγε· Μίλων,
 ὁ Πρωτεὺς φῶκας, καὶ θεὸς ὦν, ἔνεμε.

Daphnis.

μή μοι γᾶν Πέλοπος, μή μοι χρύσεια τάλαντα
 εἶη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·
 ἀλλ' ὑπὸ τῇ πέτρᾳ τῇδ' ἄσομαι ἀγκὰς ἔχων τυ, 55
 σύννομα μᾶλ' ἐσορῶν τὰν Σικελὰν ἐς ἄλα.

38. μουσίζω A. 41. Fritzsche and P. transpose 41, 42, 43, and 45, 46, 47. 51. ὦ καλὲ A. 52. ὁ Πρωτεὺς A.; ᾧ Πρ. P. 52. After this line A. supposes hiatus of 4 lines for Daphnis, and gives 53-56 to Menalcas.

Menalcas.

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ' αὖχμός,
 ὄρνισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λίνα·
 ἀνδρὶ δὲ παρθениκᾶς ἀπαλᾶς πόθος. ὦ πάτερ, ὦ Ζεῦ,
 οὐ μόνος ἡράσθην· καὶ τὸ γυναικοφίλας. 60

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ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ᾄδισαν.
 τὰν πυμάταν δ' ᾠδὴν οὕτως ἐξᾴρχε Μενάλκας·

Menalcas.

φείδευ τᾶν ἐρίφων, φείδευ, λύκε, τῶν τοκάδων μεν,
 μηδ' ἀδίκει μ' ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.
 ὦ Λάμπουρε κύων, οὕτω βαθὺς ὕπνος ἔχει τυ; 65
 οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.
 τοὶ δ' ὄϊες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι
 ποίας· οὔτι καμείσθ', ὅκκα πάλιν ἄδε φύηται·
 σίττα νέμεσθε, νέμεσθε· τὰ δ' οὔθατα πλήσατε πᾶσαι,
 ὥς τὸ μὲν ὄρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀπόθωμαι. 70
 δεῦτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' αἰίδεν·

Daphnis.

κῆμ' ἐκ τῷ ἄντρω σύνοφρυς κόρα ἐχθρὸς ἰδοῖσα
 τὰς δαμάλας παρελᾶντα, καλὸν καλὸν ἤμεν ἔφασκεν·
 οὐ μὰν οὐδὲ λόγων ἐκρίθην ἄπο τὸν πικρὸν αὐτῇ,
 ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον. 75
 ἄδει' ἂ φωνὰ τὰς πόρτιος, ἄδὺ τὸ πνεῦμα·
 [ἄδὺ δὲ χῶ μόσχος γαρύεται, ἄδὺ δὲ χά βῶς,]
 ἄδὺ δὲ τῷ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτεῖν.
 τῇ δρὺν ταὶ βάλανοι κόσμος, τῇ μαλίδι μᾶλα·
 τῇ βοτ' δ' ἂ μόσχος, τῷ βουκόλῳ αἱ βόες αὐταί. 80
 ὥς οἱ παῖδες ᾄδισαν, ὁ δ' αἰπόλος ᾧδ' ἀγόρευεν·

Αἶρολος.

ἄδύ τι τὸ στόμα τοι, καὶ ἐφίμερος, ὦ Δάφνι, φωνά·
κρέσσον μελπομένω τεῦ ἀκούμεεν ἢ μέλι λείχειν.

λάξεο τὰς σύριγγας· ἐνίκησας γὰρ αἰείδων.

αἰ δέ τι λῆς με καὶ αὐτὸν ἅμ' αἰπολέοντα διδάξαι, 85

τήναν τὰν μιτύλαν δωσῶ τὰ δίδακτρά τοι αἶγα,

ἅτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.

ὥς μὲν ὁ παῖς ἔχάρη, καὶ ἀνάλατο, καὶ πλατάγησε
νικήσας, οὕτως ἐπὶ ματέρα νεβρὸς ἄλοιτο.

ὥς δὲ κατεσμήχθη καὶ ἀνετράπετο φρένα λύπη 90
ᾧτερος· οὕτω κα νύμφα γαμεθεῖς' ἀκάχοιτο.

κῆκ τούτῳ Δάφνις παρὰ ποιμέσι πρᾶτος ἔγεντο,
καὶ νύμφαν, ἄκρηβος ἐὼν ἔτι, Ναῖδα γᾶμεν.

IDYLL IX.

Daphnis and Menalcas.

Βουκολιάζεο, Δάφνι· τὸ δ' ᾠδᾶς ἄρχεο πρᾶτος,
 ᾠδᾶς ἄρχεο Δάφνι, συναψάσθω δὲ Μενάλκας,
 μόσχως βωσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρως.
 χοῖ μὲν ἅμᾳ βόσκοιντο, καὶ ἐν φύλλοισι πλανῶντο,
 μηδὲν ἀτιμαγελεύντες· ἐμὶν δὲ τὸ βουκολιάζεν 5
 ἐν ποθ' ἐν, ἄλλωθεν δὲ ποτικρύνοιτο Μενάλκας.

Daphnis.

ἄδὸν μὲν ἃ μόσχος γαρύεται, ἄδὸν δὲ χά βῶς,
 ἄδὸν δὲ χά σῦριγξ, χά βουκόλος· ἄδὸν δὲ κήγῶν.
 ἐστὶ δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς· ἐν δὲ νένασται
 λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τάς μοι ἀπᾶσας 10
 λὶψ κόμαρον τρωγοῖσας ἀπὸ σκοπιᾶς ἐτίναξε.
 τῷ δὲ θέρευσ φρύγοντος ἐγὼ τόσσον μελεδαίνω,
 ὅσσον ἐρῶντι πατρὸς παῖδες καὶ ματρὸς ἀκούειν.
 οὕτω Δάφνις ἄεισεν ἐμίν· οὕτω δὲ Μενάλκας·

Menalcas.

Αἴτνα μᾶτερ ἐμά, κήγῳ καλὸν ἄντρον ἐνοικέω 15
 κοίλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσσ' ἐν ὀνείρῳ

2. ἄρχεο πρᾶτος, ἐφαψάσθω P. 6. ἐκ ποθεν, ἄλλοθεν δ' αὖτις
 ὑποκρίνοιτο A.; ἐμπροθεν· ἄλλοθεν κ.τ.λ. P. 10. ἀπ' ἄκρας Fritz.
 13. ἐρῶν τι πατρὸς μύθων καὶ μ. ἀκούει A.; ἐρῶντι κ.τ.λ. P.

φαίνονται, πολλὰς μὲν οἷς, πολλὰς δὲ χιμαῖρας·
 ὦν μοι πρὸς κεφαλῇ καὶ παρ ποσὶ κώεα κείνται.
 ἐν πυρὶ δὲ δρυῖνφ χορία ζέει, ἐν πυρὶ δ' αἶται
 φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὥραν 20
 χείματος, ἢ νωδὸς καρύων, ἀμύλοιο παρόντος.

τοῖς μὲν ἐπεπλάταγῃσα, καὶ αὐτίκα δῶρον ἔδωκα,
 Δάφνιδι μὲν κορύναν, τὰν μοι πατρὸς ἔτραφεν ἀγρός,
 αὐτοφυῆ, τὰν οὐδ' ἂν ἴσως μωμάσατο τέκτων·
 τήνφ δὲ στρόμβω καλὸν ὄστρακον, οὗ κρέας αὐτὸς 25
 σιτήθην, πέτραισιν ἐν Ὑκαρίαισι δοκεύσας,
 πέντε ταμῶν πέντ' οὖσιν· ὁ δ' ἐγκαναχῆσατο κόχλφ.
 βουκολικαὶ Μοῖσαι, μάλα χαίρετε, φαίνετε δ' ὦδάς,
 τὰς ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι·
 μή ποτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγδόνα φύσω. 30
 τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,
 Ἰρηκες δ' Ἰρηξιν· ἐμὴν δ' ἅ Μοῖσα καὶ ὦδά.
 τὰς μοι πᾶς εἴη πλείος δόμος· οὔτε γὰρ ὕπνος,
 οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις
 ἄνθεα, ὅσσον ἐμὴν Μοῖσαι φίλαι· οὗς γὰρ ὀρεῦντι 35
 γαθεῦσαι, τοὺς δ' οὔτι ποτ' δαλήσατο Κίρκα.

19. ζεῖ Fritz.

27. ἐγκαγχάσατο A.

30. φύσῃς Fritz.

IDYLL X.

Battus and Milo.

Milo.

Ἔργατίνα βουκαῖε, τί νῦν, ῥῆζυρέ, πεπόνθεις ;
 οὐθ' ἐδν ὄγμον ἄγειν ὀρθὸν δύνα, ὥς τοπρὶν ἄγες,
 οὐθ' ἅμα λαιοτομεῖς τῷ πλατίον, ἀλλ' ἀπολείπη,
 ὥσπερ οἷς ποίμνας, ἅς τὸν πόδα κάκτος ἔτυψεν.
 ποῖός τις δειλαῖε, καὶ ἐκ μέσω ἁματος ἐσση, 5
 δς νῦν ἀρχομένω τᾶς αὐλακος οὐκ ἀποτρώγεις ;

Battus.

Μίλων ὄψαμᾶτα, πέτρας ἀπόκομμ' ἀτερράμνω,
 οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων ;

Milo.

οὐδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτα ἀνδρί ;

Battus.

οὐδαμά νυν συνέβα τοι ἀγρυνπνήσαι δι' ἔρωτα ; 10

Milo.

μηδέ γε συμβαίη· χαλεπὸν χορίῳ κύνα γεῦσαι.

Battus.

ἀλλ' ἐγώ, ὦ Μίλων, ἔραμαι σχεδὸν ἐνδεκαταῖος.

Milo.

ἐκ πίθῳ ἀντλείς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὄξος.

2. οὐτ' ἂν A.; οὔτε τὸν P. 5. δείλαν τε P. 6. ἀρχόμενος Fritz.

Battus.

τοιγάρτοι πρὸ θυρᾶν μοι ἀπὸ σπόρῳ ἄσκαλα πάντα.

Milo.

τίς δέ τυ τᾶν παίδων λυμαίνεται;

Battus.

ὁ Πολυβῶτα, 15

ὃ πρὸν ἀμώντεσσι παρ' Ἰπποκλῶνι ποκ' αὖλει.

Milo.

εὔρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὦν ἐπεθύμεις.

μάντις τοι τὰν νύκτα χροῖζεῖται καλαμαία.

Battus.

μωκᾶσθαί μ' ἄρχη τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλούτος,
ἀλλὰ καὶ ὠφρόντιστος Ἴερως. μὴ δὴ μέγα μυθεῦ. 20

Milo.

οὐ μέγα μυθεῦμαι· τὸ μόνον κατὰβαλλε τὸ λῆον,
καὶ τι κόρας φιλικὸν μέλος ἀμβάλεν. ἄδιον οὕτως
ἐργαζῇ· καὶ μὰν πρότερόν ποκα μουσικὸς ἦσθα.

Battus.

Μοῖσαι Πιερίδες, συναείσατε τὰν ῥαδινὰν μοι
παῖδ'· ὦν γάρ χ' ἀψῆσθέ, θεαί, καλὰ πάντα ποιεῖτε.

Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες, 26
ἰσχνάν, ἀλιόκαυστον· ἐγὼ δὲ μόνος μελίχλωρον.
καὶ τὸ ἶον μέλαν ἐστί, καὶ ἃ γραπτὰ ὑάκινθος·
ἀλλ' ἐμπας ἐν τοῖς στεφάνοις τὰ πρῶτα λέγονται.
ἃ αἶξ τὸν κύτισον, ὁ λύκος τὰν αἶγα διώκει, 30
ἃ γέρανος τῶροτρον· ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.
αἶθε μοι ἥς ὅσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι,
χρῦσσοι ἀμφότεροί κ' ἀνεκείμεθα τῇ Ἀφροδίτῃ·
τὼς αὐλὼς μὲν ἔχοισα, καὶ ἡ ῥόδον, ἡ τύγε μᾶλον,

16. ποταύλει P. 18. χροῖζεται ἁ κ. A. 34. ἡ μᾶλον τὴ Fritz.
and A.

σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας· 35
 Βομβύκα χαρίεσσ', οἱ μὲν πόδες ἀστράγαλοι τεῦς,
 ἃ φωνὰ δὲ τρύχνος· τὸν μὰν τρόπον οὐκ ἔχω εἰπεῖν.

Milo.

ἡ καλὰς ἄμμε ποιῶν ἐλελήθη βούκος ἀοιδάς·
 ὥς εὖ τὰν ἰδέαν τὰς ἁρμονίας ἐμέτρησεν.
 ὦ μοι τῷ πώγωνος, δν ἀλιθίως ἀνέφυσα. 40
 θάσαι δὴ καὶ ταῦτα τὰ τῷ θείῳ Λυτιέρσα·

Δάματερ πολύκαρπε, πολύσταχυν, τοῦτο τὸ λᾶον
 εὖεργόν τ' εἶη καὶ κάρπιμον ὅττι μάλιστα.
 σφίγγετ', ἀμαλλοδέται, τὰ δράγματα, μὴ παριῶν τις
 εἴπη· σύκινοι ἄνδρες, ἀπώλετο χούτος ὁ μισθός. 45
 ἐς βορέην ἀνεμον τὰς κόρθους ἃ τομὰ ὕμιν
 ἡ ζέφυρον βλεπέτω· πιαίνεται ὁ στάχυς οὕτως.
 σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνος·
 ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα.
 ἄρχεσθαι δ' ἀμῶντας ἐγειρομένῳ κορυδαλλῷ, 50
 καὶ λήγειν εὐδοντος· ἐλινῦσαι δὲ τὸ καῦμα.
 εὐκτὸς ὁ τῷ βατράχῳ, παῖδες, βίος· οὐ μελεδαίνει
 τὸν τὸ πιεῖν ἐγχεῦντα· πάρεστι γὰρ ἄφθονον αὐτῷ.
 κάλλιον, ὦ 'πιμελητὰ φιλάργυρε, τὸν φακὸν ἔψειν·
 μή τι τάμης τὰν χεῖρα καταπρίων τὸ κύμινον. 55
 ταῦτα χρὴ μοχθεῦντας ἐν ἄλλῳ ἄνδρας ἀεῖδειν·
 τὸν δὲ τεόν, βουκαῖε, πρέπει λιμηρὸν ἔρωτα
 μυθίσδεν τᾷ ματρὶ κατ' εὐνὰν ὀρθρενοίσῃ.

45. εἶποι A. 48. ὑπῶν A.; ὕπνον P. 55. μὴ 'πιτάμης A. and P.

ΙΔΥΛΛ ΧΙ.

Polyphemus to Galatea.

Οὐδὲν ποττὸν ξρωτα πεφύκει φάρμακον ἄλλο,
 Νικία, οὐτ' ἐγχιριστον, ἐμὶν δοκεῖ, οὐτ' ἐπίπαστον,
 ἦ ταὶ Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἄδὺ
 γίνετ' ἐπ' ἀνθρώποις· εὐρεῖν δ' οὐ ῥάδιον ἐστί.
 γινώσκειν δ' οἶμαί τυ καλῶς, ἱατρὸν ἐόντα, 5
 καὶ ταῖς ἐννέα δὴ πεφιλαμένον ἔξοχα Μοῖσαις.

οὕτω γοῦν ῥαῖστα διᾶγ' ὁ Κύκλωψ ὁ παρ' ἡμῖν,
 ὠρχαῖος Πολύφαμος, ὃκ' ἦρατο τᾶς Γαλατείας,
 ἄρτι γενειάσδων περὶ τὸ στόμα τῶς κροτάφως τε·
 ἦρατο δ' οὐ μάλοις οὐδὲ ῥόδω, οὐδὲ κικίννοις; 10
 ἀλλ' ὀρθαῖς μανίαις· ἀγείτο δὲ πάντα πάρεργα.
 πολλάκι ταὶ δῖες ποτὶ τωῦλιον αὐταὶ ἀπῆνθον
 χλωρᾶς ἐκ βοτάνας· ὁ δέ, τὰν Γαλάτειαν αἰείδων,
 αὐτῷ ἐπ' αἰόνοιο· κατετάκετο φυκιοέσσας,
 ἐξ' αὐτοῖς, ἐγχιριστον ἔχων ὑποκάρδιον ἔλκος 15
 Κύπριδος ἐκ μεγάλας, τό οἱ ἦπατι πᾶξε βέλεμνον.
 ἀλλὰ τὸ φάρμακον εὔρε· καθεζόμενος δ' ἐπὶ πέτρας
 ὑψηλᾶς, ἐς πόντον ὀρῶν ᾄειδε τοιαῦτα·

ὦ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἄρνός, 20

μόσχῳ γαυροτέρα, φιαρωτέρα ὄμφακος ὠμᾶς
 φοιτῆς δ' αὖθ' οὕτως, ὄκκα γλυκὺς ὕπνος ἔχη με,
 οἶχη δ' εὐθὺς ἰοῖσ', ὄκκα γλυκὺς ὕπνος ἀνῆ με,
 φεύγεις δ', ὥσπερ οἷς πολὺν λύκον ἀθρήσασα.
 ἡράσθην μὲν ἔγωγα τεοῦς, κόρα, ἀνίκα πρᾶτον 25
 ἦνθες ἐμᾷ σὺν ματρὶ, θέλοισ' ὑακύνθινα φύλλα
 ἐξ ὄρεος δρέψασθαι· ἐγὼ δ' ὁδὸν ἀγεμόνευον.
 παύσασθαι δ' ἐσιδὼν τυ καὶ ὕστερον οὐδέ τί πα νῦν
 ἐκ τήνῳ δύναι· τὴν δ' οὐ μέλει, οὐ μὰ Δί, οὐδέεν.
 γινώσκω, χαρίεσσα κόρα, τίνος ὄνεκα φεύγεις· 30
 ὄνεκά μοι λασία μὲν ὄφρυν ἐπὶ παντὶ μετώπῳ
 ἐξ ὧτος τέταται ποτὶ θῶτερον ὥς μία μακρά·
 εἷς δ' ὀφθαλμὸς ἔπεστι, πλατεῖα δὲ ῥῖς ἐπὶ χεῖλει.
 ἀλλ' ὥπτός, τοιοῦτός ἐών, βοτὰ χίλια βόσκω,
 κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω· 35
 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει, οὔτ' ἐν ὀπώρα,
 οὐ χειμῶνός ἄκρω· ταρσοὶ δ' ὑπεραχθεές αἰεὶ.
 συρλίσδεν δ' ὥς οὔτις ἐπίσταμαι ὦδε Κυκλώπων,
 τίν, τὸ φίλον γλυκύμαλον, ἀμᾷ κῆμαντὸν αἰέδων,
 πολλάκι νυκτὸς ἄωρί· τράφω δέ τοι ἔνδεκα νεβρῶς 40
 πᾶσας μανοφόρως, καὶ σκύμνως τέσσαρας ἄρκτων.
 ἀλλ' ἀφίκευ τὸ ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον·
 τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.
 ἄδιον ἐν τῶντρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς.
 ἐντὶ δάφναι τηνεῖ, ἐντὶ ῥαδίναϊ κυπάρισσοι, 45
 ἐστὶ μέλας κισσός, ἔστ' ἄμπελος ἂ γλυκύκαρπος·
 ἐστὶ ψυχρὸν ὕδωρ, τό μοι ἂ πολυδένδρεος Αἴτνα
 λευκᾶς ἐκ χιόνος, ποτὸν ἀμβρόσιον, προΐητι.

τίς κα τῶνδε θάλασσαν ἔχειν ἢ κύμαθ' ἔλοιτο;
 αἶ δέ τοι αὐτὸς ἐγὼν δοκέω λασιώτερος ἤμεν, 50
 ἐντὶ δρυὸς ξύλα μοι, καὶ ὑπὸ σποδῷ ἀκάματον πῦρ·
 καιόμενος δ' ὑπὸ τεύς καὶ τὰν ψυχὰν ἀνεχοίμαν
 καὶ τὸν ἐν' ὀφθαλμόν, τῷ μοι γλυκερώτερον οὐδέν.
 ὦμοι, ὅτ' οὐκ ἔτεκέν μ' ἅ μάρτηρ βράγχι' ἔχοντα,
 ὥς κατέδυν ποτὶ τίν, καὶ τὰν χέρα τεύς ἐφίλασα, 55
 αἶ μὴ τὸ στόμα λῆς· ἔφερον δέ τοι ἢ κρίνα λευκά,
 ἢ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγών' ἔχοισαν.
 ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι·
 ὥστ' οὐκ ἂν τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.
 νῦν μάν, ὦ κόριον, νῦν αὐτόθι νεῖν γε μαθεῖναι, 60
 αἶκα τις σὺν ναὶ πλέων ξένος ὦδ' ἀφίκηται·
 ὥς εἰδῶ, τί ποθ' ἀδὺ κατοικεῖν τὸν βυθὸν ἔμμιν.
 ἐξένθοις, Γαλάτεια, καὶ ἐξενθοῖσα λάθοιο,
 ὥσπερ ἐγὼν νῦν ὦδε καθήμενος, οἴκαδ' ἀπενθεῖν.
 ποιμαίνειν δ' ἐθέλοις σὺν ἐμῖν ἅμα, καὶ γάλ' ἀμέλγειν, 65
 καὶ τυρὸν πᾶσαι, τάμισον δριμεῖαν ἐνεῖσα.
 ἅ μάρτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾶ·
 οὐδὲν πῆποχ' ὅλως ποτὶ τὴν φίλον εἶπεν ὑπὲρ μεῦ,
 καὶ ταῦτ' ἅμαρ ἐπ' ἅμαρ ὀρεῦσά με λεπτὸν ἐόντα.
 φασὼ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως μεν 70
 σφύσδειν, ὥς ἀνιαθῇ, ἐπεὶ κῆγὼν ἀνιώμαι.
 ὦ Κύκλωψ, Κύκλωψ, πᾶ τὰς φρένας ἐκπεπότασαι;
 αἶθ' ἐνθὼν ταλάρως τε πλέκοις, καὶ θαλλὸν ἀμάσας
 ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νοῦν.
 τὰν παρεοῖσαν ἀμελγε· τί τὸν φεύγοντα διώκεις; 75

59. A. omits. 60. νῦν αὖ τό γα νεῖν μασεῖναι A. 69. λεπτόντα A.

εὐρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.
πολλαὶ συμπαίσδεν με κόραι τὰν νύκτα κέλονται,
κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ἐπακούσω·
δηλονότ' ἐν τῇ γῇ κήγων τίς φαίνομαι ἡμες.

οὔτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα,
μουσίσδων· ῥῆον δὲ διᾶγ', ἥ εἰ χρυσὸν ἔδωκεν.

ΙΔΥΛΛ ΧΙΙΙ.

Hylas.

Οὐχ ἅμῃν τὸν Ἔρωτα μόνοις ἔτεχ', ὥς ἔδοκεῦμες,
 Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο·
 οὐχ ἅμῃν τὰ καλὰ πράτοις καλὰ φαίνεται εἶμεν,
 οἳ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἔσορῶμες·
 ἀλλὰ καὶ Ἀμφιτρύωνος ὁ χαλκεοκάρδιος υἱός, 5
 ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδὸς
 τῷ χαρίεντος Ὑλά, τῷ τὰν πλοκαμῖδα φορεῦντος,
 καὶ μιν πάντ' ἐδίδαξε, πατὴρ ὥσεί φίλον υἱά,
 ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·
 χωρὶς δ' οὐδέποκ' ἦς, οὐδ' εἰ μέσον ἄμαρ ὄροιτο, 10
 οὔθ' ὀπόχ' ἅ λεύκιππος ἀνατρέχοι ἐς Διὸς Ἀώς,
 οὔθ' ὀπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὀρῶεν,
 σεισαμένους πτερὰ ματρὸς ἐπ' αἰθαλόεντι πετεῦρῳ·
 ὥς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,
 αὐτῷ δ' εὖ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη. 15
 ἀλλ' ὅκα τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων
 Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο,
 πασῶν ἐκ πολίων προλελεγμένοι, ὧν ὄφελός τι,
 ἵκετο χῶ ταλαεργὸς ἀνὴρ ἐς ἀφνειὸν Ἴωλκὸν
 Ἀλκμήνας υἱὸς Μιδεάτιδος ἡρώϊντης· 20
 σὺν δ' αὐτῷ κατέβαινεν Ὑλάς εὐέδρον ἐς Ἀργῶ,

ἄτις Κυανεῆαν οὐχ ἤψατο συνδρομάδων ναῦς,
 ἀλλὰ διεξάϊξε, βαθὺν δ' εἰσέδραμε Φᾶσιν,
 αἰετὸς ὥς, μέγα λαῖτμα, ἀφ' ᾧ τότε χοιράδες ἔσταν.
 ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ 25
 ἄρνα νέον βόσκοντι, τετραμμένω εἶαρος ἤδη·
 τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος
 ἡρώων, κοίλαν δὲ καθιδρυνθέντες ἐς Ἀργῶ
 Ἑλλάσποντον ἴκοντο, νότῳ τρίτον ἄμαρ ἀέντι·
 εἴσω δ' ὄρμον ἔθεντο Προποντίδος, ἐνθα Κιανῶν 30
 αὐλακας εὐρύνουσι βόες τρίβοντες ἄροτρον.
 ἐκβάντες δ' ἐπὶ θίνα, κατὰ ζυγὰ δαῖτα πένοντο
 δειελινόι· πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.
 λειμῶν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ·
 ἐνθεν βούτομον ὀξύ, βαθύν τ' ἐτάμοντο κύπειρον. 35
 κῶχεθ' Ὅγλας ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἰσῶν
 αὐτῷ θ' Ἡρακλῆϊ, καὶ ἀστεμφεῖ Τελαμῶνι,
 (οἱ μίαν ἄμφω ἐταῖροι αἰεὶ δαίνυντο τράπεζαν,)
 χάλκεον ἄγγος ἔχων· τάχα δὲ κράναν ἐνόησεν
 ἡμένῳ ἐν χώρῳ· περὶ δὲ θρύα πολλὰ πεφύκει, 40
 κυάνεόν τε χελιδόνιον, χλοερόν τ' ἀδιάντον,
 καὶ θάλλοντα σέλινα, καὶ εἰλιτενῆς ἄγρωστις·
 ὕδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,
 Εὐνίκα, καὶ Μαλὶς, ξαρ θ' ὀρόωσα Νυχεία. 45
 ἦτοι ὁ κοῦρος ἐπεῖχε ποτῷ πολυχανδέα κρωσσόν,
 βάψαι ἐπειγόμενος· ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·
 πασάων γὰρ ἔρως ἀπαλὰς φρένας ἐξεφόβησεν
 Ἀργεῖφ ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ

22. 23, 24, A. omits. 31. ἀρότρῳ A. 33. δειελινήν A. 48. ἐξε-
 σόβησεν A.; ἀμφεδόνησεν P.

ἄθροος, ὥς ὅκα πυρσὸς ἀπ' οὐρανῷ ἤριπεν ἀστήρ 50
 ἄθροος ἐν πόντῳ· ναύταις δέ τις εἶπεν ἑταῖρος·
 κουφότερ', ὦ παῖδες, ποιείσθ' ὄπλα· πλευστικὸς οὖρος.
 Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κούρον ἔχουσιν
 δακρυόεντ', ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν·

Ἄμφιτρωνιάδας δὲ ταρασσόμενος περὶ παιδὶ 55

ῥέχετο, Μαιωτιστὶ λαβὼν εὐκαμπέα τόξα,
 καὶ ῥόπαλον, τό οἱ αἰὲν ἐχάνδανε δεξιτερὰ χεῖρ.
 τρὶς μὲν Ἔλαν ἄϋσεν, ὅσον βαρὺς ἤρυγε λαιμός·
 τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἔκετο φωνὰ
 ἐξ ὕδατος· παρεὼν δὲ μάλα σχεδόν, εἶδετο πόρρω. 60
 ὥς δ' ὁπὸκ' ἠϋγένειος ἀπόπροθι λῖς ἐσακούσας
 νεβρῷ φθεγξαμένης τις ἐν οὔρεσιν, ὠμοφάγος λῖς,
 ἐξ εὐνᾶς ἔσπευσεν ἐτοιμοτάταν ἐπὶ δαῖτα·

Ἡρακλῆς τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις
 παῖδα ποθῶν δεδονητο, πολλὸν δ' ἐπελάμβανε χῶρον. 65

σχέτλιοι οἱ φιλέοντες· ἀλῶμενος ὅσος ἐμόγησεν
 ὦρεα καὶ δρυμῶς· τὰ δ' Ἰήσονος ὕστερα πάντ' ἦς.
 ναῦς γέμεν ἄρμεν' ἔχουσα μετάρσια τῶν παρεόντων,
 ἰστία δ' ἠῖθεοι μεσονύκτιον ἐξεκάθαιρον

Ἡρακλῆα μένοντες· ὁ δ', ὅ πόδες ἄγον, ἐχώρει 70
 μαινόμενος· χαλεπὰ γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.
 οὕτω μὲν κάλλιστος Ἔλας μακάρων ἀριθμεῖται.

Ἡρακλέην δ' ἦρωες ἐκερτόμεον λιπονάυταν,
 οὐνεκεν ἠρώησε τριακοντάζυγον Ἀργῷ·
 περὶ δ' ἐς Κόλχως τε καὶ ἄξενον ἔκετο Φᾶσιν. 75

51. ἑταίροις A. and P. 54. παρέψηχον μελέεσσιν A. 58. βαρὺς
 A. and P. 68. ναῦς μὲν ἄρμεν' ἔχουσα μεταρσία ἄπερ ἰόντων A.; ναῦς
 μένεον ἄρμ. ἔχ. μετ. τῶν παρεόντων P. 69. ἔστε καθεῖργον A. 71.
 χαλεπὸς A.

ΙΔΥΛΛ XIV.

Aeschines and Thyonichus.

Aeschines.

Χαίρειν πολλὰ τὸν ἄνδρα Θυνώνιχον.

Thyonichus.

ἀλλὰ τοιαῦτα

Αἰσχίνα.

Aeschines.

ὥς χρόνιος.

Thyonichus.

χρόνιος; τί δέ ται τὸ μέλημα;

Aeschines.

πράσσομες οὐχ ὥς λῶστα, Θυνώνιχε.

Thyonichus.

ταῦτ' ἄρα λεπτός,

χὼ μύσταξ πολὺς οὗτος, ἀϋσταλέοι δὲ κίκιννοι.

τοιοῦτος πρῶαν τις ἀφίκετο Πυθαγορίκτας,

ὠχρός, κἀνυπόδητος· Ἀθηναῖος δ' ἔφατ' ἦμεν.

ἦρατο μὰν καὶ τήνος, ἐμὶν δοκεῖ, ὅπτῳ ἀλεύρω.

Aeschines.

παῖσδεῖς, ὦ ἄθ', ἔχων· ἐμὲ δ' ἂ χαρίεσσα Κυνίσκα
ὑβρίσδει· λασῶ δὲ μανείς ποκα, θρῖξ ἀνὰ μέσσον.

Thyonichus.

τοιούτος μὲν αἰεὶ τύ, φίλ' Αἰσχίνα, ἀσυχᾷ ὀξύς, 10
πάντ' ἐθέλων κατὰ καιρόν· ὅμως δ' εἶπον, τί τὸ καιρόν;

Aeschines.

ὠργεῖος, κῆγών, καὶ ὁ Θεσσαλὸς ἵπποδιώκτας
Ἄπις, καὶ Κλεύνικος ἐπίνομες ὁ στρατιώτας
ἐν χώρῃ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσῶς,
θηλάζοντά τε χοῖρον· ἀνῶξα δὲ Βίβλιον αὐτοῖς 15
εὐώδη, τετόρων ἐτέων σχεδόν, ὥς ἀπὸ λανῶ.
βολβὸς κτεῖς κοχλίας ἐξηρέθη· ἥς πότος ἀδύς.
ἤδη δὲ προϊόντος, ἔδοξ' ἐπιχεῖσθαι ἄκρατον
ὦτινος ἤθελ' ἕκαστος· ἔδει μόνον ὦτινος εἰπεῖν.
ἄμμες μὲν φωνεῦντες ἐπίνομες, ὥς ἐδέδοκτο· 20
ἀ δ' οὐδέν, παρεόντος ἐμεῦ· τίν' ἔχειν με δοκεῖς νῶν;
“οὐ φθεγξῇ; λύκον εἶδες;” ἔπαιξέ τις· “ὥς σοφός,” εἶπε
κῆφᾶπτ'· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχον ἄψας.
ἐστὶ Λύκος, Λύκος ἐστὶ, Λάβα τῷ γείτονος υἱός,
εὐμάκης, ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν. 25
τούτῳ τὸν κλύμενον κατετάκετο τῆνον ἔρωτα.
χάμιν τοῦτο δι' ὧτος ἔγεντό ποθ' ἀσυχᾷ οὕτως·
οὐ μὰν ἐξήταξα, μάταν εἰς ἄνδρα γενειῶν.
ἤδη δ' ὦν πόσιος τοὶ τέτταρες ἐν βάθει ἦμες,
χῶ Λαρισσαῖος τὸν ἐμὸν Λύκον ᾔδεν ἀπ' ἀρχᾶς, 30
Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἃ δὲ Κυνίσκα
ἐκλαεν ἐξαπίνας θαλερώτερον ἢ παρὰ ματρὶ
παρθένος ἐξαέτις· κόλπῳ ἐπιθυμήσασα.
τᾶμος ἐγών, τὸν ἴσας τύ, Θυνώνιχε, πῦξ ἐπὶ κόρρας
ἦλασα, κάλλαν αὖθις· ἀνειρύσασα δὲ πέπλως, 35

11. κατ' ἄκαιρον A. 17. βολβός τις κοχλίας P.; βολβός τις, κοχ. Fritz.; βοῦβός τις κοχ. A.

ἔξω ἀπώχετο θαῦσον. “ἐμὸν κακόν, οὗ τοι ἀρέσκω;
 “ἄλλος τοι γλυκίων ὑποκόλπιος· ἄλλον λοῖσα
 “θάλπε φίλον· τήνῃ τὰ σὰ δάκρυα μᾶλα ῥέοντι.”
 μᾶστακα δ’ οἷα τέκνοισιν ὑπωροφίοισι χελιδὼν
 ἄψορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν· 40
 ὠκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα
 ἰθὺ δι’ ἀμφιθύρῳ καὶ δικλίδος, ᾗ πόδες ἄγον·
 αἶνος θῆν λέγεταιί τις· ἔβα κεν ταῦρος ἀν’ ὕλαν.
 εἵκατι ταῖδ’, ὀκτὼ ταῖδ’, ἐννέα, ταῖδε δέκ’ ἄλλαι,
 σάμερον ἐνδεκάτα, ποτίθης δύο, καὶ δύο μᾶνες, 45
 ἐξ ᾧ ἀπ’ ἀλλάλων, οὐδὲ Θρακιστὶ κέκαρμαι.

* * * * *

ἄμμες δ’ οὔτε λόγῳ τινὸς ἄξιοι, οὔτ’ ἀριθμητοί,
 δύστανοι Μεγαρήες, ἀτιμοτάτῃ ἐνὶ μοίρῃ.
 κεῖ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον ἔρποι· 50
 νῦν δὲ πόθεν; μῦς, φαντί, Θυνώνιχε, γεύμεθα πίσσης.
 χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,
 οὐκ οἶδα· πλὰν Σίμος, ὁ τᾶς Ἐπιχάλκῳ ἐρασθεῖς,
 ἐκπλεύσας, ὑγιῆς ἐπανήλθ’, ἐμὸς ἀλικιώτας.
 πλευσσοῦμαι κῆγών διαπόντιος, οὔτε κάκιστος, 55
 οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὥς στρατιώτας.

Thyonichus.

ὦφеле μὰν χωρεῖν κατὰ νῶν τεδν ὧν ἐπεθύμεις,
 Αἰσχίνα. εἰ δ’ οὕτως ἄρα σοὶ δοκεῖ, ὥστ’ ἀποδαμεῖν,
 μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος.

Aeschines.

τάλλα δ’ ἀνὴρ ποῖός τις;

60

38. τήνῃ τὰ δάκρυσι μᾶλα A. 43. ἔβα ποκα P; λέγεται, τὸ
 βεβάκει τ. A. 45. ποτιδεῖ δύο A. 53. ἐποχάλκῳ A. 56. ἀσπιδιώτας
 A. 60. A. omits.

Thyonicus.

ἐλευθέρῳ οἶος ἄριστος,
 εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἁδύς·
 εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον·
 πολλοῖς πολλὰ διδούς. αἰτεύμενος, οὐκ ἀνανεύων,
 οἷα χρὴ βασιλῇ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί,
 Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει 65
 λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροισι δὲ βεβακῶς
 τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,
 ᾧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα
 πάντες γηραλέοι, καὶ ἐπισχερῶ ἐς γένυν ἔρπει
 λευκαίνων ὁ χρόνος. ποιεῖν τι δεῖ, ἅς γόνυ χλωρόν. 70

IDYLL XV.

Gorgo and Praxinoe at the Festival of Adonis.

Gorgo.

Ἐνδοῖ Πραξινοά ;

Praxinoe.

Γοργοῖ φίλα, ὥς χρόνῳ· ἐνδοῖ.
θαῦμ', ὅτι καὶ νῦν ἦνθες· ὄρη δίφρον, Εὐνόα, αὐτῇ·
ἔμβαλε καὶ ποτίκρανον.

Gorgo.

ἔχει κάλλιστα.

Praxinoe.

καθίζεν.

Gorgo.

ὦ τὰς ἀλεμάτω ψυχᾶς· μόλις ὕμιν ἐσώθην,
Πραξινοά, πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίππων· 5
παντᾷ κρηπίδες, παντᾷ χλαμυδηφόροι ἄνδρες·
ἀ δ' ὁδὸς ἄτρυτος· τὸ δ' ἐκαστέρῳ ὦ μέλ' ἀποικεῖς.

Praxinoe.

ταῦθ' ὁ πάραρος τήνος ἐπ' ἔσχατα γὰρ ἔλαβ' ἐνθὼν
ιλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὤμες
ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὅμοιος. 10

Gorgo.

μὴ λέγε τὸν τεὸν ἄνδρα, φίλα, Δίνωτα τοιαῦτα,
τῷ μικρῷ παρεόντος· ὄρη, γύναι, ὥς ποθορῇ τυ.
θάρσει, Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφῦν.

Praxinoe.

αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν.

Gorgo.

καλὸς ἀπφῦς.

Praxinoe.

ἀπφῦς μὰν τήνος πρῶαν, (λέγομεν δὲ πρῶαν θήν 15
πάντα) νίτρον καὶ φῦκος ἀπὸ σκανῶς ἀγοράσδων,
κῆνθε φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάτηχυς.

Gorgo.

χῶμος, ταῦτά γ' ἔχει, φθόρος ἀργυρίω, Διοκλείδας·
ἐπταδράχμωσ κυνάδας, γραιῶν ἀποτίλματα πηρᾶν,
πέντε πόκιωσ ἔλαβ' ἐχθές, ἅπαν ρύπον, ἔργον ἐπ' ἔργῳ.
ἀλλ' ἴθι, τῷμπέχονον καὶ τὰν περονατρίδα λαζεῦ. 21
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ,
θασόμεναι τὸν Ἀδωνιν· ἀκούω χρήμα καλόν τι
κοσμεῖν τὰν βασιλίσσαν.

Praxinoe.

ἐν ὀλβίῳ ὀλβια πάντα.

Gorgo.

ὦν ἴδες ὦν εἶπες καὶ ἰδοῖσα τὸ τῷ μὴ ἰδόντι· 25
ἔρπειν ὦρα κ' εἴη.

Praxinoe.

ἀεργοῖς αἰὲν ἑορτά.

Εὐνόα, αἶρε τὸ νῆμα, καὶ ἐς μέσον, αἰνόθρυπτε,
θὲς πάλιν. αἱ γαλέαι μαλακῶς χρήζοντι καθεύδειν.

14. This and next 3 lines A. gives to Prax.: P. gives l. 14 to Gorgo. 16. βάντα) . . . ἀγοράσδειν A. 25. ἡνίδ' ἐγών· εἵπαις κεν A.; ὦν ἴδες, ὦν εἵπαις κεν P. 27. βᾶμα A.

κινεῦ δῆ, φέρε θᾶσσον ὕδωρ. ὕδατος πρότερον δεῖ·
 ἂ δὲ σμάμα φέρει. δὸς ὅμως. μὴ πουλὺ ἀπληστε. 30
 ἔγχει ὕδωρ· δύστανε, τί μεν τὸ χιτώνιον ἄρδεις;
 παυέ', ὅχ' οἶα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.
 ἂ κλαῖς τᾶς μεγάλας πᾷ λάρνακος; ὦδε φέρ' αὐτάν.

Gorgo.

Πραξινοά, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα
 τοῦτο πρέπει. λέγε μοι, πόσσω κατέβα τοι ἀφ' ἰστῶ;

Praxinoe.

μὴ μνάσης, Γοργοῦ· πλέον ἀργυρίῳ καθαρῷ μνᾶν 36
 ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

Gorgo.

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

Praxinoe.

τοῦτο κάλ' εἶπας.

τῷμπέχουνον φέρε μοι, καὶ τὰν θολίαν κατὰ κόσμον
 ἀμφίθες· οὐκ ἄξῳ τυ, τέκνον· μορμῶ, δάκνει ἵππος. 40
 δάκρυν' ὅσσα θέλεις· χωλὸν δ' οὐ δεῖ τυ γενέσθαι.
 ἔρπωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα·
 τὰν κύν' ἔσω κάλεσον· τὰν αὐλείαν ἀπόκλαξον.—
 ὦ θεοί, ὅσσοις ὄχλος· πῶς καὶ πόκα τοῦτο περᾶσαι
 χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι. 45
 πολλά τοι, ὦ Πτολεμαῖε, πεποίηται καλὰ ἔργα,
 ἐξ ὧ ἐν ἀθανάτοις ὁ τεκῶν. οὐδεὶς κακοεργὸς
 δαλεῖται τὸν ἰόντα, παρέρπων Αἰγυπτιστί·
 οἶα πρὶν ἐξ ἀπάτας κεκροτημένοι ἄνδρες ἔπαισδον,
 ἀλλάλοις ὁμαλοί, κακὰ παίγνια, πάντες ἐρειοί. 50

30. δὸς ὅμως. σμῆ δὴ ποκ'. ἀπληστε, A. 32. ὁκοῖα P.
 37. προτέθεικα A. 38. ἀπέβα τοι τοῦτο. Πρ. κάλ' εἶπας A;
 ναί, καλὸν εἶπας P. 50. πάντ' ἐς ἀρείω A.

ἀδίστα Γοργοῖ, τί γενώμεθα; τοὶ πτολεμισταὶ
 ἵπποι τῷ βασιλῆος. ἀνερ φίλε, μή με πατήσης.
 ὀρθὸς ἀνέστα ὁ πύρρος· ἴδ' ὥς ἄγριος· κυνοθαρσῆς
 Εὐνόα, οὐ φευξῇ; διαχρησείται τὸν ἄγοντα.
 ὠνάσθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ξυδον. 55

Gorgo.

θάρσει, Πραξινόα. καὶ δὴ γεγενήμεθ' ὀπισθεν
 τοὶ δ' ἔβαν ἐς χώραν.

Praxinoe.

καὶ τὰ συναγείρομαι ἤδη.

ἵππον καὶ τὸν ψυχρὸν ὄφιν ταμάλιστα δεδοίκα
 ἐκ παιδός. σπεύδωμες· ὄχλος πολὺς ἄμμιν ἐπιρρεῖ.

Gorgo. (addressing an old woman in the crowd.)

ἐξ αὐλᾶς, ὦ μᾶτερ;

Old W.

ἐγὼν, ὦ τέκνα.

Gorgo.

παρενθεῖν 60

εὐμαρές;

Old W.

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,
 καλλίστα παίδων. πείρα θῆν πάντα τελεῖται.

Gorgo.

χρησμῶς ἂ πρεσβῦτις ἀπώχετο θεσπίζασα.

Praxinoe.

πάντα γυναῖκες ἴσαντι, καὶ ὥς Ζεὺς ἡγάγεθ' Ἥραν.

Gorgo.

θᾶσαι, Πραξινόα, περὶ τὰς θύρας ὅσος ὄμιλος. 65

Praxinoe.

θεσπέσιος—Γοργώ, δὸς τὰν χέρα μοι· λαβὲ καὶ τύ,
 Εὐνόα, Εὐτυχίδος· πότεχ' αὐτῇ, μή τι πλανηθῆς.
 πᾶσαι ἅμ' εἰσένθωμες· ἀπρίξ ἔχευ, Εὐνόα, ἁμῶν.
 ὦ μοι δειλαία, δίχα μὲν τὸ θερίστριον ἤδη
 ἔσχισται, Γοργώ. ποττῶ Διός, εἴ τι γένοιο 70
 εὐδαίμωνι, ὦ ἄνθρωπε, φυλάσσεο τῶμπέχονόν μεν.

1st Spectator.

οὐκ ἐπ' ἐμὶν μέν· ὁμως δὲ φυλάξομαι.

Praxinoe.

ἄθροός ὄχλος·

ὠθεῦνθ' ὥσπερ ὕες.

1st Spectator.

θάρσει, γύναι· ἐν καλῷ εἰμές.

Praxinoe.

κεῖς ὄρας, κῆπαιτα, φίλ' ἀνδρῶν, ἐν καλῷ εἵης,
 ἅμμε περιστέλλων. χρηστῶ κοῖκτίρμονος ἀνδρός. 75
 φλίσβεται Εὐνόα ἅμιν' ἄγ', ὦ δειλὰ τύ, βιάζευ.
 κάλλιστ'· ἐνδοῖ πᾶσαι, ὁ τὰν νυδὸν εἶπ' ἀποκλάξας.

Gorgo.

Πραξινοά, πόταγ' ὦδε· τὰ ποικίλα πρῶτον ἄβρησον,
 λεπτὰ καὶ ὥς χαρίεντα. θεῶν περονάματα φασεῖς.

Praxinoe.

πότνι' Ἀθαναία· ποῖαί σφ' ἐπόνασαν ἔριθοι, 80
 ποῖοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν·
 ὥς ἔτυμ' ἐστάκαντι, καὶ ὥς ἔτυμ' ἐνδινεῦντι.
 ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τι χρῆμ' ὠνθρωπος.
 αὐτὸς δ' ὥς θαητὸς ἐπ' ἀργυρέω κατάκειται

κλισμῷ, πρῶτον ἴσῳ ἀπὸ κροτάφων καταβάλλων, 85
ὁ τριφίλητος Ἄδωνις ὃ κῆν Ἀχέροντι φιλεῖται.

2nd Spectator.

παύσασθ', ὦ δύσταναι, ἀνάνυτα κωτίλλοισαι
τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

Gorgo.

μᾶ, πόθεν ὦνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;
πασάμενος ἐπίτασσε· Συρακοσίαις ἐπιτάσσεις; 90
ὥς εἰδῆς καὶ τοῦτο, Κορίνθιαι εἰμές ἄνωθεν,
ὥς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·
Δωρίσδεν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσι.

Praxinoe.

μὴ φύῃ, Μελιτῶδες, ὃς ἁμῶν καρτερὸς εἴη,
πλὰν ἐνός· οὐκ ἀλέγω, μή μοι κενεὰν ἀπομάξης. 95

Gorgo.

σίγα, Πραξινόα· μέλλει τὸν Ἄδωνιν αἰδεῖν
ἂ τὰς Ἀγρείας θυγάτηρ πολυῦδρις αἰοιδός,
ἅτις καὶ Σπέρχῳ τὸν ἰάλεμον ἀρίστευσε·
φθειγξέται τι, σάφ' οἶδα, καλόν· διαθρύπτεται ἤδη.

Song.

δέσποινα, ἂ Γολγῶς τε καὶ Ἰθάλιον ἐφίλησας, 100
αἰπεινὰν τ' Ἐρυκαν, χρυσῷ παίζοις· Ἀφροδίτα,
οἶόν τοι τὸν Ἄδωνιν ἀπ' ἀενάου Ἀχέροντος
μηνὶ δυωδεκάτῳ μαλακαίποδες ἄγαγον Ὀρραι.
βάρδισται μακάρων Ὀρραι φίλαι, ἀλλὰ ποθειναὶ
ἔρχονται, πάντεσσι βροτοῖς αἰεὶ τι φέροισαι. 105

88. ἐκ νασσῶν τε πλατ. A.

94, 95. A. gives to Gorgo.

98. ἅτις καὶ πέρυτιν A.

101. Ἐρυκ' ἂν Χρυσῶ A.

103. μαλακαὶ πόδας A.

Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,
 ἀνθρώπων ὥς μῦθος, ἐποίησας Βερενίκαν,
 ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός·
 τὴν δὲ χαριζομένα, πολυνύμμε καὶ πολύναιε,
 ἃ Βερενικεία θυγάτηρ, Ἑλένη εἰκυῖα, 110
 Ἄρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.
 παρ μὲν οἱ ὦρια κεῖται, ὅσα δρυὸς ἄκρα φέρουντι,
 παρ δ' ἀπαλοὶ κᾶποι, πεφυλαγμένοι ἐν ταλαρίσκοις
 ἀργυρέοις, Συρίῳ δὲ μύρῳ χρύσει' ἀλάβαστρα·
 εἰδατὰ θ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται, 115
 ἄνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ.
 ὅσσα τ' ἀπὸ γλυκερῷ μέλιτος, τὰ τ' ἐν ὑγρῷ ἐλαίῳ,
 πάντ' αὐτῷ πετεηνὰ καὶ ἐρπετὰ τεῖδε πάρεστι.
 χλωραὶ δὲ σκιαῶδες, μαλακῷ βρίθοντες ἀνήθῳ,
 δέδμανθ'· οἱ δέ τε κῶροι ὑπερπωτῶνται Ἐρωτες, 120
 οἶοι ἀηδονιδῆες ἀεξομένων ἐπὶ δένδρων
 πωτῶνται πετρύγων πειρώμενοι, ὅζον ἀπ' ὅζω.
 ὦ ξβενος, ὦ χρυσός, ὦ ἐκ λευκῷ ἐλέφαντος
 αἰετώ, οἰνοχόον Κρονίδα Διὶ παῖδα φέροντες,
 πορφύρεοι δὲ τάπητες ἄνω, ("μαλακώτεροι ὕπνω" 125
 ἃ Μίλατος ἐρεῖ, χῶ τὰν Σαμίαν κατά βόσκων).
 ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἀμά.
 τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ροδόπαχυν Ἄδωνις,
 ὀκτωκαιδεκέτης ἡ ἐννεακαίδεχ' ὁ γαμβρός.
 οὐ κεντεῖ τὸ φίλαμ'· ἔτι οἱ περὶ χεῖλεα πυρρά. 130
 νῦν μὲν Κύπρις ἔχοισα τὸν αὐτᾶς χαιρέτω ἄνδρα.
 ἀῶθεν δ' ἄμμες νιν ἅμα δρόσῳ ἀθρόαι ἕξω
 οἰσεῦμες ποτὶ κύματ' ἐπ' αἰῶνι πτύοντα·

125, 6. μαλ. ὕπνω. ἃ Μιλᾶτις A.

126. καταβόσκων A. and P.

127. ἄλλα P. 129. A. omits.

λύσασαι δὲ κόμαν, καὶ ἐπὶ σφυρὰ κόλπον ἀνεῖσαι,
στήθεσι φαινομένοις, λιγυρᾶς ἀρξώμεθ' αἰοιδᾶς. 135

ἔρπεις, ὦ φίλ' Ἀδωνι, καὶ ἐνθάδε κεῖς Ἀχέροντα
ἡμιθέων, ὥς φαντί, μονώτατος· οὐτ' Ἀγαμέμνων
τοῦτ' ἔπαθ', οὐτ' Αἴας ὁ μέγας βαρυμάνιος ἦρως,
οὐθ' Ἐκτωρ Ἐκάβας ὁ γεραίτατος εἵκατι παίδων,
οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθών, 140
οὐθ' οἱ ἔτι πρότεροι Λαπίθαι, καὶ Δευκαλίωνες,
οὐ Πελοπηϊάδαι τε καὶ Ἀργεος ἄκρα Πελασγοί.
Ἰλαθι νῦν, φίλ' Ἀδωνι, καὶ ἐς νέωτ' εὐθυμήσαιο.
καὶ νῦν ἦνθες, Ἀδωνι, καί, ὅκκ' ἀφίκη, φίλος ἡξεῖς.

Gorgo.

Πραξινόα, τὸ χρῆμα σοφώτερον ἂ θήλεια. 145
ὀλβία, ὅσσα ἴσατι, πανολβία, ὥς γλυκὺ φωνεῖ.
ᾧρα ὅμως κ' εἰς οἶκον ἀνάριστος Διοκλείδας.
χῶνῆρ ὄξος ἅπαν' πειῶντι δὲ μηδὲ ποτένθης.
χαῖρε, Ἀδων ἀγαπατέ, καὶ ἐς χαίροντας ἀφίκευ.

142. Πελασγῶ A.

144. εἰξεῖς A.

149. χαῖρ' ὦ Ἀδων A.

IDYLL XVI.

The Praise of Hiero.

Αἰεὶ τοῦτο Διὸς κούραις μέλει, αἰὲν ἀοιδοῖς,
 ὕμνεῖν ἀθανάτους, ὕμνεῖν ἀγαθῶν κλέα ἀνδρῶν.
 Μοῦσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ αἰέδοντι·
 ἄμμες δὲ βροτοί, οἳ δὲ βροτοὺς βροτοὶ αἰέδωμες.
 τίς γὰρ τῶν ὅποσοι γλαυκὰν ναίουσιν ὑπ' Ἡῶ,
 ἀμετέρας Χάριτας πετάσας ὑποδέξεται οἴκῳ
 ἀσπασίως, οὐδ' αὖθις ἀδωρήτους ἀποπεμψεῖ;
 αἱ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,
 πολλὰ με τωθάξοισαι, ὅτ' ἀλιθίαν ὁδὸν ἦνθον·
 ὀκνήραι δὲ πάλιν κενεᾶς ἐπὶ πυθμένι χηλοῦ
 ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῖσαι,
 ἐνθ' αἰεὶ σφίσιν ἔδρα, ἐπὰν ἄπρακτοι ἴκωνται.
 τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλήσει;
 οὐκ οἶδ'. οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν, ὥς πάρος, ἐσθλοῖς
 αἰνεῖσθαι σπεύδοντι· νενίκηνται δ' ὑπὸ κερδέων.
 πᾶς δ', ὑπὸ κόλπῳ χεῖρας ἔχων, πόθεν οἴσεται ἄθρεϊ
 ἄργυρον· οὐδέ κεν ἰὼν ἀποτρίψας τινὶ δολίῃ,
 ἀλλ' εὐθὺς μυθεῖται· “ἀπωτέρω ἢ γόνυ κνάμα·
 “αὐτῷ μοί τι γένοιτο· θεοὶ τιμῶσιν ἀοιδούς·
 “τίς δέ κεν ἄλλου ἀκούσαι; ἄλις πάντεσσιν Ὅμηρος·

“ οὗτος ἀοιδῶν λῶστος, ὃς ἐξ ἐμεῦ οἴσεται οὐδέν.”

δαιμόνιοι, τί δὲ κέρδος ὁ μυρῖος ἐνδοθι χρυσὸς
 κείμενος; οὐχ ἄδε πλούτου φρονέουσιν ὄνασις·
 ἀλλὰ τὸ μὲν ψυχᾷ, τὸ δὲ καὶ τινι δοῦναι ἀοιδῶν
 πολλοὺς δ' εὖ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων 25
 ἀνθρώπων· αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν·
 μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ
 μειλίζαντ' ἀποπέμψαι, ἐπὰν ἐθέλωσι νέεσθαι·
 Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας·
 ὄφρα καὶ εἰν αἰδέομαι κεκρυμμένος ἐσθλὸς ἀκούσης, 30
 μηδ' ἀκλεῆς μύρηαι ἐπὶ ψυχραῷ Ἀχέροντος,
 ὥσεί τις, μακέλα τετυλωμένος ἐνδοθι χεῖρας,
 ἀχὴν ἐκ πατέρων πενίην ἀκτῆμονα κλαίων.
 πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἄνακτος Ἀλεῦα
 ἄρμαλιὰν ἔμμηνον ἔμετρήσαντο πενέσται· 35
 πολλοὶ δὲ Σκοπάδῃσιν ἐλαυνόμενοι ποτὶ σακοὺς
 μόσχοι σὺν κεραῇσιν ἐμυκήσαντο βόεσσι·
 μυρία δ' ἀμπεδίων Κραννώνιον ἐνδιάασκον
 ποιμένες ἔκκριτα μᾶλα φιλοξείνοισι Κρεώνδαις·
 ἀλλ' οὗ σφιν τῶν ἡδὺς, ἐπεὶ γλυκὺν ἐξεκένωσαν 40
 θυμὸν ἐς εὐρείαν σχεδίαν στυγνοῦ Ἀχέροντος,
 ἄμναστοι δέ, τὰ πολλὰ καὶ ὄλβια τῆνα λιπόντες,
 δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,
 εἰ μὴ δεινὸς ἀοιδὸς ὁ Κῆϊος αἰόλα φωνέων
 βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνομαστοὺς 45
 ὀπλοτέροις· τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι,
 οἳ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦλθον ἀγώνων.
 τίς δ' ἂν ἀριστῆας Λυκίων ποτέ, τίς κομόωντας

Πριαμίδας, ἥ θῆλυν ἀπὸ χροιάς Κύκνον ἔγνω,
 εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδοί; 50
 οὐδ' Ὀδυσσεύς, ἑκατόν τε καὶ εἴκοσι μῆνας ἀλαθεὶς
 πάντας ἐπ' ἀνθρώπους, αἶδαν τ' εἰς ἔσχατον ἔλθων
 ζῶός, καὶ σπῆλυγγα φυγὼν ὀλοοῖο Κύκλωπος,
 δηναῖον κλέος ἔσχευ' ἐσιγάθη δ' ἂν ὑφορβὸς
 Εὖμαιος, καὶ βουσι Φιλοίτιος ἀμφ' ἀγελαίαις 55
 ἔργον ἔχων, αὐτός τε περίσπλαγχνος Λαέρτης,
 εἰ μὴ σφᾶς ὤνασαν Ἰόονος ἀνδρὸς ἀοιδαί.

ἐκ Μοισῶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι·
 χρήματα δὲ ζῶντες ἀμαλδύνονται θανόντων.
 ἀλλ' ἴσος γὰρ ὁ μόχθος, ἐπ' ἄβονι κύματα μετρεῖν, 60
 ὅσος' ἄνεμος χέρσονδε μετὰ γλαυκᾶς ἁλὸς ὠθεῖ,
 ἥ ὕδατι νίξειν θολερὰν διαειδέει πλίνθον,
 καὶ φιλοκερδείᾳ βεβλημένον ἄνδρα παρελθεῖν.
 χαιρέτω δὲ τοιοῦτος· ἀνῆριθμος δέ οἱ εἴη
 ἄργυρος· αἰεὶ δὲ πλεόνων ἔχοι ἡμερος αὐτόν. 65
 αὐτὰρ ἐγὼν τιμάν τε καὶ ἀνθρώπων φιλότητα
 πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοίμαν.
 δίζημαι δ' ὅτινι θνατῶν κεχαρισμένος ἔνθω
 σὺν Μοῖσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθονται ἀοιδοῖς
 κουράων ἀπάνευθε Διὸς μέγα βουλευόντος. 70
 οὐπω μῆνας ἄγων ἔκαμ' οὐρανός, οὐδ' ἐνιαυτούς·
 πολλοὶ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι·
 ἔσσεται οὗτος ἀνὴρ, δὲ ἐμεῦ κεχρήσεται ἀοιδοῦ,
 ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας, ἢ βαρὺς Αἴας
 ἐν πεδίῳ Σιμόεντος, ὅθι Φρυγὸς ἡρίον Ἴλου. 75
 ἦδη νῦν Φοίνικες, ὕπ' ἡελίῳ δύνουσι

54. ὁ συφορβὸς P. 63. βεβλαμμένον A. and P. 64. ὅστις τοῖος.
 A. and P. 68. ὃ κεν P.

οἰκεῦντες Λιβύας ἄκρον σφυρόν, ἐρρίγασιν
 ἤδη βαστάζουσι Συρακούσιοι μέσα δοῦρα,
 ἀχθόμενοι σακέεσσι βραχίονας ἱτείνουσιν·
 ἐν δ' αὐτοῖς Ἰέρων, προτέροις ἴσος ἡρώεσσι, 80
 ζώννυται, ἱππειαὶ δὲ κόρυν σκεπάουσιν ἔθειραι.
 αἱ γάρ, Ζεῦ κύδιστε πάτερ, καὶ πότνι' Ἀθάνα,
 κούρη θ', ἣ σὺν ματρὶ πολυκλήρων Ἐφυραίων
 εἶληχας μέγα ἄστυ, παρ' ὕδασι Λυσιμελείας,
 ἐχθροὺς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα 85
 Σαρδόνιον κατὰ κῦμα, φίλων μόρον ἀγγελέοντας
 τέκνοις ἢ δ' ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν·
 ἄστυα δὲ προτέροισι πάλιν ναίειτο πολίταις,
 δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατ' ἄκρας·
 ἀγροὺς δ' ἐργάζονται τεθαλότας· αἶ τ' ἀνάριθμοι 90
 μῆλων χιλιάδες βοτάνῃ διαπιανθεῖσαι
 ἀμπεδὶλον βλήχουτο, βόες δ' ἀγελῆδον ἐς αὐλιν
 ἐρχόμεναι σκνιφαῖον ἐπισπεύδοιεν ὁδίταν·
 νειοὶ δ' ἐκπονέουτο ποτὶ σπόρον, ἀνίκα τέττιξ,
 ποιμένας ἐνδίοις πεφυλαγμένος, ἐνδοθὶ δένδρων 95
 ἀχεῖ ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς ὄπλ' ἀράχλαι
 λεπτὰ διαστήσαιντο, βοῶς δ' ἔτι μῆδ' ὄνομ' εἴη.
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέοιεν αἰοῖδοι
 καὶ πόντου Σκυθικοῖο πέραν, καὶ ὄθι πλατὺ τείχος
 ἀσφάλτῃ δῆσασα Σεμίραμις ἐμβασίλευεν. 100
 εἰς μὲν ἐγώ, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελὴν Ἀρέθοισαν
 ὑμνεῖν σὺν λαοῖσι, καὶ αἰχμητὰν Ἰέρωνα.
 ὦ Ἐτεόκλειοι Χάριτες θεαί, ὦ Μινύειον

Ὅρχομενὸν φιλέοισαι, ἀπεχθόμενόν ποκα Θήβαις, 105
ἄκλητος μὲν ἔγωγε μένοιμί κεν· ἐς δὲ καλεύντων
θαροσήσας Μοίσαισι σὺν ἀμετέραισιν ἰοίμαν,
καλλείψω δ' οὐδ' ὑμμε· τί γὰρ Χαρίτων ἀγαπατὸν
ἀνθρώποις ἀπάνευθεν; ἀεὶ Χαρίτεσσιν ἅμ' εἶην.

107. ἰκοίμαν P.

IDYLL XVII.

The Praise of Ptolemy.

Ἐκ Διὸς ἀρχώμεσθα, καὶ ἐς Δία λήγετε Μοῖσαι,
 ἀθανάτων τὸν ἄριστον ἐπὴν ᾗδωμεν ἀοιδαῖς·
 ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω,
 καὶ πύματος, καὶ μέσσος· ὁ γὰρ προφερέστατος ἀνδρῶν.
 ἦρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο, 5
 ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν ἀοιδῶν·
 αὐτὰρ ἐγὼ Πτολεμαῖον, ἐπιστάμενος καλὰ εἰπεῖν,
 ὑμνήσαιμ'· ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.
 Ἴδαν ἐς πολύδενδρον ἀνὴρ ὑλατόμος ἐλθών,
 παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου. 10
 τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,
 οἷσι θεοὶ τὸν ἄριστον ἐτίμησαν βασιλῆων.
 ἔκ πατέρων οἷος μὲν ἔην τελέσαι μέγα ἔργον
 Λαγείδας Πτολεμαῖος, ὅτε φρεσὶν ἐγκατάθοιτο
 βουλάν, ἣν οὐκ ἄλλος ἀνὴρ οἷός τε νοῆσαι. 15
 τῆνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν
 ἀθανάτοις, καὶ οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ
 δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδὼς
 ἐδριάζει, Πέρσαισι βαρὺς θεὸς αἰολομίτραις.

ἀντία δ' Ἑρακλῆος, ἔδρα κενταυροφόνοιο 20
 Ἰδρυται, στερεοῖο τετυγμένα ἐξ ἀδάμαντος·
 ἐνθα σὺν ἄλλοισιν θαλάσας ἔχει οὐρανίδησι,
 χαίρων νίωνῶν περιώσιον νίωνοῖσιν,
 ὅττι σφέων Κρονίδας μελέων ἐξείλετο γῆρας·
 ἀθάνατοι δὲ καλεῦνται ἐοὶ νέποδες γεγαῶτες. 25
 ἀμφοῖν γὰρ πρόγονός σφιν ὁ καρτερός Ἑρακλείδας,
 ἀμφότεροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἑρακλῆα.
 τῷ καὶ ἐπεὶ δαίτηθεν ἴοι κεκορημένος ἤδη
 νέκταρος εὐδόμοιο φίλας ἐς δῶμ' ἀλόχοιο,
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτραν, 30
 τῷ δὲ σιδάρειον σκύταλον, κεχαραγμένον ὄζοις·
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρον Ἡβης
 ὄπλα, καὶ αὐτὸν ἄγουσι γενειήταν Διὸς υἱόν.
 οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα
 ἔπρεπε θηλυτέrais, ὄφελος μέγα γειναμένοισι. 35
 τῇ μὲν Κύπρον ἔχοισα, Διώνας πότνια κόυρα,
 κόλπον ἐς εὐώδη ῥαδινὰς ἐσεμάξατο χεῖρας.
 τῷ οὐπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναῖκα,
 ὅσσον περ Πτολεμαῖος ἐὼν ἐφίλησεν ἄκοιτιν.
 ἦ μὰν ἀντεφιλεῖτο πολὺ πλέον· ὦδέ κε παισὶ 40
 θαρσύνσας σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,
 ὅπποτε κεν φιλέων βαίνῃ λέχος ἐς φιλεούσης.
 ἀστόργου δὲ γυναικὸς ἐπ' ἄλλοτρίῳ νόος αἰέν,
 ῥητῖδαι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί.
 κάλλει ἀριστεύουσα θεάων πότν' Ἀφροδίτα, 45
 σοὶ τήνα μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα
 εὐειδὴς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν·

ἀλλά μιν ἄρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν
 κυάνεαν καὶ στυγνὸν αἰὲ πορθμῆα καμόντων,
 ἐς ναὸν κατέθηκας, ἕως δ' ἀπεδάσσαιο τιμᾶς. 50
 πᾶσιν δ' ἥπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας
 προσπνεύει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.
 Ἀργεῖα κυάνοφρον, σὺ λαοφόνον Διομήδεα
 μισγομένα Τυδῆϊ τέκες, Καλυδώνιον ἄνδρα·
 ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλλῆα 55
 Αἰακίδῃ Πηληϊ· σὲ δ', αἰχμητὰ Πτολεμαίῃ,
 αἰχμητῇ Πτολεμαίῳ ἀρίζηλος Βερενίκα.
 καὶ σε Κόως ἀτίταλλε, βρέφος νεογιλλὸν ἔοντα
 δεξαμένα παρὰ μητρός, ὅτε πρῶταν ἴδες ἂν.
 ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον 60
 Ἀντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν.
 ἡ δέ οἱ εὐμενέουσα παρίστατο, καδ' δ' ἄρα πάντων
 νωδυνήην κατέχευε μελῶν· ὁ δὲ πατρὶ ἐοικὼς
 παῖς ἀγαπητὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,
 φᾶ δέ, καθαπτομένα βρέφους χεῖρεσσι φίλαισιν· 65
 ὀλβιε κοῦρε γένοιο, τίλοις δέ με τόσσον, ὅσον περ
 Δᾶλον ἐτίμασεν κυανάμπυκα Φοῖβος Ἀπόλλων·
 ἐν δὲ μιᾷ τιμῇ Τρίοπον καταθεῖο κολώναν,
 ἴσον Δωριέεσσι νέμων γέρας ἐγγὺς ζοῦσιν,
 ὅσον καὶ Ῥήναιαν ἄναξ ἐφίλησεν Ἀπόλλων. 70
 ὥς ἄρα νῆστος ξειπεν· ὁ δ' ὑψόθεν ἔκλαγε φωνῇ
 ἐς τρεῖς ὑπαὶ νεφέων Διὸς αἰετὸς αἰσιος ὄρνις·
 Ζηνὸς που τόδε σᾶμα. Διὶ Κρονίωνι μέλονται
 αἰδοῖοι βασιλῆες· ὁ δ' ἔξοχος, ὃν κε φιλήσῃ
 γεινόμενον ταπρῶτα· πολὺς δέ οἱ ὄλβος ὀπηδεῖ. 75

πολλὰς μὲν κρατεῖ γαίᾳ, πολλὰς δὲ θαλάσσας.
 μυρία ἄπειροί τε, καὶ ἔθνεα μυρία φωτῶν
 λήϊον ἀλδήσκουσιν ὀφελλόμεναι Διὸς ὄμβρῳ·
 ἀλλ' οὔτις τόσα φύει, ὅσα χθαμαλὰ Αἴγυπτος,
 Νεῖλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει. 80
 οὐδέ τις ἄσπεα τόσσα βροτῶν ἔχει ἔργα δαέντων
 τρεῖς μὲν οἱ πόλιν ἑκατοντάδες ἐνδεδμνται,
 τρεῖς δ' ἄρα χιλιάδες τρισαῖς ἐπὶ μυριάδεσσι,
 δοιαὶ δὲ τριάδες, μετὰ δὲ σφισιν ἐννεάδες τρεῖς.
 τῶν πάντων Πτολεμαῖος ἀγῆνωρ ἐμβασιλεύει. 85
 καὶ μὴν Φοινίκας ἀποτέμενται, Ἀρραβίας τε,
 καὶ Συρίας, Λιβύας τε, κελαινῶν τ' Αἰθιοπῶν·
 Παμφύλοισί τε πᾶσι καὶ αἰχμηταῖς Κιλίκεσσι
 σαμαίνει, Λυκίοις τε, φιλοπτολέμοισί τε Καρσί,
 καὶ νάσοις Κυκλάδεσσιν· ἐπεὶ οἱ νᾶες ἄρισται 90
 πόντον ἐπιπλῶντι· θάλασσα δὲ πᾶσα καὶ αἶα
 καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαίῳ.
 πολλοὶ δ' ἱππῆες, πολλοὶ δὲ μιν ἀσπιδιώται
 χαλκῷ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.
 ὄλβῳ μὲν πάντας κε καταβρίθῃ βασιλῆας. 95
 τόσσον ἐπ' ἅμαρ ἕκαστον ἐς ἀφνέδν ἔρχεται οἶκον
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἑκῆλοι.
 οὐ γάρ τις δητῶν πολυκῆτεα Νεῖλον ἐπεμβὰς
 πεζὸς ἐν ἀλλοτρήσι βοᾶν ἐστάσατο κώμαϊς·
 οὐδέ τις αἰγιαλόνδε θοᾶς ἐξάλατο ναὸς 100
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίῃσιν,
 τοῖος ἀνὴρ πλατέεσσιν ἐνὶ δρυταὶ πεδίοισι
 ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλειν·

ᾧ ἐπίπαγχυ μέλει πατρώϊα πάντα φυλάσσειν,
 οἷ' ἀγαθῷ βασιλῆϊ, τὰ δὲ κτεατίζεται αὐτός. 105
 οὐ μὰν ἀχρεῖός γε δόμῳ ἐνὶ πλοῖνι χρυσὸς
 μυρμάκων ἄτε πλοῦτος αἰὲ κέχυται μογεόντων·
 ἀλλὰ πολὺν μὲν ἔχοντι θεῶν ἐρικυδέες οἴκοι,
 αἰὲν ἀπαρχομένοιοι, σὺν ἄλλοισιν γεράεσσι·
 πολλὸν δ' ἰφθίμοισι δεδῶρηται βασιλεῦσι, 110
 πολλὸν δὲ πτολίεσσι, πολὺν δ' ἀγαθοῖσιν ἑταίροις.
 οὐδὲ Διωνύσου τις ἀνὴρ ἱεροὺς κατ' ἀγῶνας
 ἔκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ᾠοιδάν,
 ᾧ οὐ δωτίναν ἀντάξιον ὦπασε τέχνας.
 Μουσάων δ' ὑποφῆται αἰδδοντι Πτολεμαῖον 115
 αὐτ' εὐεργεσίης. τί δὲ κάλλιον ἀνδρὶ κεν εἴη
 ὀλβίῳ, ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;
 τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τῆνα,
 ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες,
 ἀέρι τῇ κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος. 120
 μοῦνος ὅδε προτέρων τε καὶ ὧν ἔτι θερμὰ κούια
 στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἰχνη,
 ματρὶ φίλῃ καὶ πατρὶ θυώδεας εἴσατο ναοὺς·
 ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἡδ' ἐλέφαντι
 ἴδρυσεν πάντεσσιν ἐπιχθονίοισιν ἄρωγούς. 125
 πολλὰ δὲ πιανθέντα βοῶν ὄγε μῆρῃα καίει
 μῆσιν περιπλομένοισιν, ἐρευθομένων ἐπὶ βωμῶν,
 αὐτός τ' ἰφθίμα τ' ἄλοχος· τῆς οὔτις ἀρείων
 νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,
 ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε. 130
 ὧδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,

οὗς τέκετο κρείονσα 'Ρέα βασιλῆας 'Ολύμπου·
 ἐν δὲ λέχος στόρνυσιν λαβεῖν Ζηνὶ καὶ Ἥρῃ,
 χεῖρας φοιβήσασα μύροις, ἔτι παρθένος Ἴρις.

χαῖρε, ἀναξ Πτολεμαῖε· σέθεν δ' ἐγὼ ἴσα καὶ ἄλλων 135
 μνάσομαι ἡμιθέων· δοκέω δ', ἔπος οὐκ ἀπόβλητον
 φθέγξομαι ἑσσομένοις· ἀρετὴν γε μὲν ἐκ Διὸς ἔξεις.

I D Y L L XVIII.

Epithalamium of Helen.

Ἐν ποκ' ἄρα Σπάρτῃ ξανθότριχι πὰρ Μενελάῳ
 παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχοισαι
 πρόσθε νεογράπτῳ θαλάμῳ χορὸν ἐστάσαντο,
 δώδεκα τὰ πρᾶται πόλιος, μέγα χρήμα Λακαινῶν,
 ἀνίκα Τυνδαριδῶν κατεκλάξατο τὰν ἀγαπατὰν 5
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρείος υἱός.
 ἄειδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέοισαι
 ποσσὶ περιπλέκτοισ, περὶ δ' ἰαχε δῶμ' ὕμεναίῳ.

οὕτω δὴ πρωῒζ' ἐκατέδραθες, ὦ φίλε γαμβρέ;
 ἦ ῥά τις ἐσσι λῖαν βαρυγούνατος; ἦ ῥα φίλυπνος; 10
 ἦ ῥα πολὺν τιν' ἔπινες, ὅτ' εἰς εὐνὰν κατεβάλλεν;
 εὐδεν μὰν χρήζοντα καθ' ὥραν αὐτὸν ἐχρήν τυ,
 παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ ματρὶ
 παῖσδεν ἐς βαθὺν ὄρθρον ἐπεὶ καὶ ἕνας, καὶ ἐς ἁῶ,
 κείς ἔτος ἐξ ἔτεος, Μενέλαε, τεὰ νυὸς ἄδε. 15
 ὀλβιε γάμβρ', ἀγαθὸς τις ἐπέπταρεν ἐρχομένῳ τοι
 ἐς Σπάρταν, ἅπερ ὄλλοι ἀριστέες, ὥς ἀνύσαιο.
 μοῦνος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς.
 Ζανὸς τοι θυγάτηρ ὑπὸ τὰν μίαν ἴκετο χλαῖναν,

1. ἔν ποκα τῇ P. 8. περ εἰλικτοῖς A. 12. σπεύδοντα A.
 16. ἐπέπτα σπερχομένῳ A.

οἷα Ἀχαιῖάδα γαῖαν πατεῖ οὐδεμί' ἄλλα. 20
 ἦ μέγα κέν τι τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.
 ἅμμες γὰρ πᾶσαι συνομάλικες, αἷς δρόμος ωὐτὸς
 χρισαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,
 τετράκισ ἐξήκοντα κόραι, θῆλυς νεολαία
 τᾶν οὐ Δᾶν τις ἅμωμος, ἐπεὶ χ' Ἑλένα παρισωθῇ. 25
 Ἄως ἀντέλλοισα καλὸν διέφανε πρόσωπον
 πότνια νύξ ἄτε λευκὸν ἔαρ χειμῶνος ἀνέντος,
 ᾧδε καὶ ἡ χρυσέα Ἑλένα διεφαίνεται ἐν ἁμῖν.
 πιεῖρα μεγάλα ἅτ' ἀνέδραμε κόσμος ἀρούρα
 ἣ κάπῃ κυπάρισσος, ἣ ἄρματι Θεσσαλὸς ἵππος, 30
 ᾧδε καὶ ἡ ῥοδόχρως Ἑλένα Λακεδαίμονι κόσμος.
 οὔτε τις ἐς ταλάρως πανίσδεταί ἔργα τοιαῦτα,
 οὔτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἰσθῶ
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεύοντων,
 οὐ μὰν οὐδὲ λύραν τις ἐπίσταται ᾧδε κροτῆσαι, 35
 Ἄρτεμιν ἀεῖδοισα καὶ εὐρύστερνον Ἀθάναν,
 ὥς Ἑλένα, τᾶς πάντες ἐπ' ὄμμασιν ἱμεροὶ ἐντι.
 ᾧ καλά, ᾧ χαρίεσσα κόρα, τὸ μὲν οἰκέτις ἦδη.
 ἅμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα
 ἐρψοῦμες, στεφάνως δρεψεύμεναι ἅδ' πνέοντας, 40
 πολλὰ τεοῦς, Ἑλένα, μεμναμένοι, ὥς γαλαθῆναι
 ἄρνες γειναμένους ὄϊος μαστὸν ποθέοισαι.
 πρᾶτα τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο
 πλέξασαι, σκιερὰν καταθήσομες ἐς πλατάνιστον
 πρᾶτα δ', ἀργυρέας ἐξ ὀλπίδος ὑγρὸν ἄλειφαρ 45
 λαζύμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον

25. οὐδ' ἂν τις P. 26, 27. πότνι' ἅτ' ἀντέλλοισα κ. δ. πρ. δᾶς,
 ἣ ἄτε . . . P. 27. πότνια νυκτὶ σελάνα A. 29. πιεῖρα μέγα λῆον
 A. 35. οὐδὲ κρόκων A.

γράμματα δ' ἐν φλοιῷ γεγράψεται, ὥς παριών τις
ἀννείμη, Δωριστί, "σέβον μ'· Ἑλένας φυτὸν εἰμί."

χαίροις, ὦ νύμφα, χαίροις, εὐπένθερε γαμβρέ.

Λατὼ μὲν δοίη, Λατὼ κουροτρόφος ὕμιν 50

εὐτεκνίαν· Κύπρις δέ, θεὰ Κύπρις, ἴσον ξρασθαι
ἀλλάλων· Ζεὺς δέ, Κρονίδας Ζεὺς, ἀφθιτον ὄλβον,
ὥς ἐξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἐνθῇ.

εὐδετ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες
καὶ πόθον· ἔγρεσθαι δὲ πρὸς ἁῶ μὴ 'πιλάβησθε. 55

νεύμεθα κάμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος ἀοιδὸς
ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὐτριχα δειράν.

Ἵμάν, ὦ Ἵμέναιε, γάμφ' ἐπὶ τῷδε χαρείης.

48. ἀννείμη. δώροις τι σέβον A.

53. ἐνθεῖν A.

ΙΔΥΛΛ XIX.*

The Honey-Stealer.

Τὸν κλέπταν ποτ' Ἐρωτα κακὰ κέντασε μέλισσα,
 κηρίον ἐκ σίμβλων συλεύμενον· ἄκρα δὲ χειρῶν
 δάκτυλα πάντ' ὑπένυξεν· ὁ δ' ἄλγεε, καὶ χέρ' ἐφύση,
 καὶ τὰν γᾶν ἐπάταξε, καὶ ἄλατο· τᾷ δ' Ἀφροδίτῃ
 δείξεν τὰν ὀδύναν, καὶ μέμφετο, ὅττι γε τυτθὸν 5
 θηρίον ἐστὶ μέλισσα, καὶ ἀλίκᾳ τραύματα ποιεῖ.
 χὰ μάτηρ γελάσασα, τί δ' ; οὐκ ἴσος ἐσσι μέλισσαις ;
 ὃς τυτθὸς μὲν ἔφυε, τὰ δὲ τραύματα ἀλίκᾳ ποιεῖς.

* Classed by Ahrens among 'incertorum idyllia.' 8. τυτθὸν μὲν
 ἱγς A ; χὼ τυτθὸς P.

IDYLL XXI.*

The Fishermen.

Ἄ πενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει·
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὖδειν
ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμναι.
κὰν ὀλίγον νυκτός τις ἐπιψαύσῃσι, τὸν ὕπνου
αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι. 5

Ἰχθύος ἀγρευτῆρες ὁμῶς δύο κείμεντο γέροντες,
στρωσάμενοι βρύον αὖτον ὑπὸ πλεκταῖς καλύβαισι,
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ' αὐτοῖν
κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,
τοὶ κάλαμοι, τᾶγκιστρα, τὰ φυκιδέοντα δέλητα, 10
ὀρμιαί, κύρτοι τε, καὶ ἕκ σχοίνων λαβύρινθοι,
μήρινθοι, κώπα τε, γέρων τ' ἐπ' ἐρείσμασι λέμβος,
νέρθεν τὰς κεφαλᾶς φορμὸς βραχύς, εἴματα, πῦσοι·
οὗτος τοῖς ἀλιεῦσιν ὁ πᾶς πόρος, οὗτος ὁ πλοῦτος.
οὐδὸς δ' οὐχὶ θύραν εἶχ', οὐ κύνα· πάντα περισσὰ 15
πάντ' ἐδόκει τήνοισ'· ἅ γὰρ πενία σφας ἐτήρει.
οὐδεὶς δ' ἐν μέσσω γείτων πέλεν, ἅ δὲ παρ' αὐτὰν

* Incertorum Idyll. iii. A. 4. ἐπιψαύσῃσι A. 5. ἐπιπτάμεναι A.
8. κοίτῃ τῷ φ. A. 9. τὰ τᾶς θήρας ἀθ. A. 10. τε λῆγα Fritz.
13. εἶμα τάπης τε A; εἴματα, πῖλοι P. 14. ὁ πᾶς στόλος A. 15.
οὐδὸς δ' οὐ κλήθραν A. 16. πενία σφιν ἐταίρα P. 17. γείτων,
παντᾶ δὲ P.

θλιβομέναν καλύβαν τρυφερὸν προσέναχε θάλασσα.
 κοῦπω τὸν μέσατον δρόμον ἄνυσεν ἄρμα Σελάνας,
 τοὺς δ' ἄλιεῖς ἡγειρε φίλος πόνος· ἐκ βλεφάρων δὲ 20
 ὕπνον ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον ὠδάν.

Asphalion.

ψεύδοντ', ὦ φίλε, πάντες, ὅσοι τὰς νύκτας ἔφασκον
 τῷ θέρεος μινύθειν, ὅτε τᾶματα μακρὰ φέρει Ζεὺς·
 ἦδη μυρὶ ἐσεῖδον ὄνειρατα, κοῦδέπω ἄως. 24
 μὴ λαθόμεν; τί τὸ χρῆμα; χρόνον ταὶ νύκτες ἔχοντι.

Mate.

Ἀσφαλίων, μέμφῃ τὸ καλὸν θέρος· οὐ γὰρ ὁ καιρὸς
 αὐτομάτως παρέβα τὸν ἐὼν δρόμον· ἀλλὰ τὸν ὕπνον
 ἃ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τιν.

Asphalion.

ἄρ' ἔμαθες κρίνειν ποκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.
 οὐ σ' ἐθέλω τῷμῳ φαντάσματος ἦμεν ἄμοιρον· 30
 ὥς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζεν.
 οὐ γὰρ νυσταξῇ κατὰ τὸν νόον· οὗτος ἄριστος
 ἔστιν ὄνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.
 ἄλλως καὶ σχολά ἐστι· τί γὰρ ποιεῖν ἂν ἔχοι τις
 κείμενος ἐν φύλλοις ποτὶ κύματι, μηδὲ καθεύδων, 35
 ἀλλ' ὄνος ἐν ῥάμνῳ, τὸ δὲ λύχνιον ἐν πρυτανείῳ·
 φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

Mate.

λέγε μοί ποτε νυκτὸς

21. ἤρεθον αὐδάν A. 25. τί τὸ χρῆμα χρόνον ταὶ A. 32. εὖ
 γὰρ ἂν εἰκάσαις A; ὅς γὰρ ἂν εἰκάξῃ P. 36. ἄδων ἐν δρυμῷ A;
 ἄσμενος ἐν ῥάμνῳ P. 37. τάδ' ἔχειν—θέλε δὴ ποτε νυκτὸς A.

ὄψιν, τά τις ἔσσεο δὲ λέγει, μανύεν ἑταίρῳ.

Asphalion.

δειλινὸν ὥς κατέδαρθον ἐν εἰναλλίοισι πόνοισιν,
 (οὐκ ἦν μὰν πολύσιτος· ἐπεὶ δειπνεῦντες ἐν ὥρᾳ, 40
 εἰ μέμνη, τὰς γαστρὸς ἐφειδόμεθ'·) εἶδον ἑμᾶντὸν
 ἐν πέτρᾳ μεμαῶτα· καθεσδόμενος δ' ἐδόκευον
 ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδωδάν.
 καὶ τις τῶν τραφερῶν ὠρέξατο· (καὶ γὰρ ἐν ὕπνοις
 πᾶσα κύων ἄρκτον μαντεύεται· ἰχθὺα κήγῶν.) 45
 χῶ μὲν τῷγκίστρῳ ποτεφύετο, καὶ ῥέεν αἷμα·
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον.
 τῷ χέρε τεινόμενος περικλόμενος εὖρον ἀγῶνα,
 πῶς μὲν ἔλω μέγαν ἰχθὺν ἀφαιροτέροισι σιδάροις.
 εἶθ' ὑπομιμνᾷσκων τῷ τρώματος, ἡρέμ' ἔνυξα, 50
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.
 ἦνυσσα δ' ὦν τὸν ἀεθλον· ἀνείλκυσα χρύσειον ἰχθύν,
 παντᾷ τῷ χρυσῷ πεπυκασμένον· εἶχε δὲ δεῖμα,
 μήτι Ποσειδάωνι πέλοι πεφιλημένος ἰχθύς,
 ἢ τάχα τὰς γλαυκᾶς κειμήλιον Ἀμφιτρίτης. 55
 ἡρέμα δ' αὐτὸν ἐλὼν ἐκ τῷγκίστρῳ ἀπέλυσσα,
 μή ποτε τῷ στόματος τᾶγκίστρια χρυσὸν ἔχοιεν.
 καὶ τὸν μὲν πιστεύσασα καλαγετὸν ἠπήρατον,
 ὦμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θεῖναι,
 ἀλλὰ μενεῖν ἐπὶ γᾶς, καὶ τῷ χρυσῷ βασιλεύσειν. 60

38. ὄψιν, πᾶ τοι ἔοικε λέγειν—μανύεν ἑταίρῳ A; ὄψιν, πάντα
 τεφῷ δὲ λέγων μάνυσον ἐτ. P. 45. ἄρκτως P; ἄρκτον Fritz.

48. περικλῶν νέμον εὖρον A; περὶ κνώδαλον εὖρον P. 52. ἦνυσ'

ἐλὼν A; ἦνυσ' ἰδὼν P. 56. ἐγὼν Fritz., A, and P. 57. τῷγκίνια A.

58. καὶ τὸν μὲν σπεύσας δὲ ἀνάγαγον εὐσπείρατον A; λέμβον μὲν
 πειστήρῃσι κατήγον ἐπ' ἠπείροιο P. 59. ὦμοσα μηκέτι A.

ταῦτά με κἀξήγειρε· τὸ δ', ὦ ξένε, λοιπὸν ἔρειδε
τὰν γνώμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

Mate.

καὶ σύ γε μὴ τρεσσείς· οὐκ ὤμοσας· οὐδὲ γὰρ ἰχθὺν
χρύσειον ὥς ἴδες εὖρες· ἴσα δ' ἦν ψεύδεσιν ὄψις.
εἰ μὲν ἄρ' οὐ κνώσσω τὸ τὰ χωρία ταῦτα ματεύεις,
ἐλπὶς τῶν ὕπνων· ζάτει τὸν σάρκινον ἰχθύν, 66
μὴ σὺ θάνης λιμῶ, καὶ τοῖς χρυσοῖσιν ὀνείροις.

64. ἴσαι δὴ ψεύδεσιν ὄψις P.
οὐ κν. P. 67. κἀπὶ χρ. A.

65. εἰ μὴ γὰρ κν. A; εἰ δ' ὕπαρ,

IDYLL XXII.

The Twin Brethren.

Ὑμνέομες Λήδας τε καὶ αἰγιόχου Διὸς νιώ,
 Κάστορα, καὶ φοβερὸν Πολυδεύκεα πνὺξ ἐρεθίζειν,
 χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἱμῶσιν.
 ὕμνέομες καὶ δις καὶ τὸ τρίτον ἄρσενα τέκνα
 κούρης Θεστιάδος, Λακεδαιμονίους δὺ' ἀδελφούς, 5
 ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἐόντων,
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὄμιλον,
 ναῶν θ', αἱ δύνοντα καὶ οὐρανοῦ ἐξανιόντα
 ἄστρο βιαζόμεναι, χαλεποῖς ἐνέκυρσαν ἀήταις.
 οἱ δέ, σφέων κατὰ πρύμναν αἰείραντες μέγα κῦμα, 10
 ἤε καὶ ἐκ πρῶραθεν, ἧ ὄππα θυμὸς ἐκάστου,
 ἐς κοίλαν ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους
 ἀμφοτέρους· κρέμαται δὲ σὺν ἰστίῳ ἄρμενα πάντα,
 εἰκὴ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος
 νυκτὸς ἐφερπόσας· παταγεῖ δ' εὐρεῖα θάλασσα, 15
 κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.
 ἀλλ' ἔμπας ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας
 αὐτοῖσιν ναῦταισιν ὀϊομένοις θανέεσθαι.
 αἶψα δ' ἀπολήγοντ' ἄνεμοι, λιπαρὰ δὲ γαλήνη

ἄμ πέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι· 20
 ἐκ δ' ἄρκτοι τ' ἐφάνησαν, ὄνων τ' ἀνὰ μέσσον ἀμανρῇ
 φάτην, σημαίνουσα τὰ πρὸς πλόον εὐδία πάντα.

ὦ ἄμφω θνατοῖσι βοηθοί, ὦ φίλοι ἄμφω,
 ἱππῆες, κιθαρισταί, ἀεθλητῆρες, ἀοιδοί.

Κάστορος, ἡ πρώτου Πολυδεύκεος ἄρξομ' αἰεδεῖν; 25
 ἀμφοτέρω ὕμνέων, Πολυδεύκεα πρῶτον αἰίδω.

ἡ μὲν ἄρα προφυγοῦσα πέτρας εἰς ἐν ζυνιούσας

Ἀργώ, καὶ νιφόεντος ἀταρτηρὸν στόμα Πόντου,
 Βέβρυκας εἰσαφίκανε, θεῶν φίλα τέκνα φέρουσα·

ἔνθα μιῆς πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἕξ 30
 τοίχων ἄνδρες ἔβαινον Ἰησούνης ἀπὸ νηός.

ἐκβάντες δ' ἐπὶ θίνα βαθὺν καὶ ὑπῆνεμον ἀκτὴν,
 εὐνὰς τ' ἐστόρνυντο, πυρεῖά τε χερσὶν ἐνώμων.

Κάστωρ δ' αἰολόπωλος ὃ τ' οἰνωπὸς Πολυδεύκης
 ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων 35

παντολὴν ἐν ὄρει θηέμενοι ἄγριον ὕλην.

εὖρον δ' ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ
 ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθεν

λάλλαι κρυστάλλῳ ἢ δ' ἀργύρῳ ἠδ' ἀλλοτρίῳ

ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι, 40
 λευκαί τε, πλάτανόι τε, καὶ ἀκρόκομοι κυπάρισσοι,

ἀνθεὰ τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,

ὅσος ἕαρος λήγοντος ἐπιβρύει ἂν λειμῶνας.

ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάασκε,

δεινὸς ἰδεῖν, σκληραῖσι τεθλασμένος οὐατα πυγμαῖς· 45
 στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον

σαρκὶ σιδηρεῖῃ, σφυρήλατος οἷα κολοσσός.

ἐν δὲ μύες στερεοῖσι βραχίλοισιν ἄκρον ὑπ' ὤμων

ἔστασαν, ἥτε πέτροι ὀλοίτροχοι, οὔστε κυλίνδων

χειμάρρους ποταμὸς μεγάλαις περιέξεσε δίναις· 50
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ῥωρεῖτο
 ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεώνων.
 τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

Polydeuces.

χαῖρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὃδε χῶρος ;

Amycus.

χαίρω πῶς, ὅτε γ' ἄνδρας ὀρώ, τοὺς μὴ πρὶν ὄπωπα ; 55

Polydeuces.

θάρσει· μήτ' ἀδίκους, μήτ' ἐξ ἀδίκων φάθι λεύσσειν.

Amycus.

θαρσέω· κοῦκ ἐκ σεῦ με διδάσκεσθαι τόδ' ἔοικεν.

Polydeuces.

ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ἣ ὑπερόπτης ;

Amycus.

τοιόσδ' οἶον ὀρᾷς· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.

Polydeuces.

ἔλθοις, καὶ ξενίων γε τυχὼν πάλιν οἴκαδ' ἱκάνοις. 60

Amycus.

μήτε σύ με ξείνιζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.

Polydeuces.

δαιμόνι', οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύ γε δοίης ;

Amycus.

γνώσεται, εἰ σευ δίψος ἀνειμένα χεῖλεα τέρσει.

Polydeuces.

ἄργυρος, ἣ τίς ὁ μισθός, ἔρεῖς, ᾧ κέν σε πίθοιμεν ;

Amycus.

εἰς ἐνὶ χεῖρας ἄειρον, ἐναντίος ἀνδρὶ καταστάς. 65

Polydeuces.

πυγμάχος, ἥ καὶ ποσσὶ θένων σκέλος, ὄμματα δ' ὀρθά;

Amysus.

πύξ διατεινόμενος, σφετέρης μὴ φείδεο τέχνης.

Polydeuces.

τίς γάρ, ὅτῳ χεῖρας καὶ ἔμους συνερείσω ἱμάντας;

Amysus.

ἐγγὺς ὀρᾶς· οὐ γύννις ἄμους κεκλήσεθ' ὁ πύκτης.

Polydeuces.

ἥ καὶ ἄεθλον ἐτοῖμον, ἐφ' ᾧ δηρισόμεθ' ἄμφω; 70

Amysus.

σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεαι, αἶκε κρατήσω.

Polydeuces.

ὀρνίθων φοινικολόφων τοιοῖδε κυδοιμοί.

Amysus.

εἴτ' οὖν ὀρνίθεσσιν ἐοικότες εἴτε λέουσι

γινόμεθ', οὐκ ἄλλῳ γε μαχεσσαίμεσθ' ἐπ' ἀέθλῳ.

ἡ ῥ' Ἀμυκος, καὶ κόχλον ἐλὼν μυκήσατο κοῖλον. 75

οἱ δὲ θεῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους,

κόχλῳ φυσηθέντος, αἰὲ Βέβρυκες κομόωντες.

ὥς δ' αὖτως ἤρωας ἰὼν ἐκαλέσσατο πάντας

Μαγνήσεως ἀπὸ ναὸς ὑπείροχος ἐν δατὶ Κάστῳ.

οἱ δ', ἐπεὶ οὖν σπείρῃσιν ἐκαρτύναντο βοεῖαις 80

χεῖρας, καὶ περὶ γυῖα μακροὺς ἐλίζαν ἱμάντας,

ἐς μέσσον σύναγον, φόνον ἀλλήλοισι πνέοντες.

ἔνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,

ὀππότερος κατὰ νῶτα λάβοι φάος ἡελίοιο.

ἀλλ' ἰδρίῃ μέγαν ἄνδρα παρήλυθες, ᾧ Πολύδευκες· 85

66. ὄμματα δ' ὀρθά; A. 69. γύννις ἰὼν A. and P. 80. ἐκάρτυναν βοήῃσι P. 81. μακρά σφ' εἰλ. A. 85. ἰδρίῃ μέγα δ' ἄνδρα A.

βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσωπον.
 αὐτὰρ ὃγ' ἐν θυμῷ κεχολωμένος ἴετο πρόσω, 90
 χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον
 Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλέον ἢ πρίν,
 σὺν δὲ μάχην ἐτίναξε, πολὺς δ' ἐπέκειτο νευενκῶς
 ἐς γαῖαν. Βέβρυκες δ' ἐπαύτεον· ἐκ δ' ἐτέρωθεν
 ἥρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,
 δειδιότες, μήπως μιν ἐπιβρίσας δαμάσειε
 χώρῳ ἐνὶ στεινῷ Τιτυῷ ἐναλγικίος ἀνήρ.
 ἦτοι ὃγ' ἐνθα καὶ ἐνθα παριστάμενος Διὸς υἱὸς 95
 ἀμφοτέρησιν ἄμυσσεν ἀμοιβαδὶς· ἔσχεθε δ' ὀρμῆς
 παῖδα Ποσειδάωνος, ὑπερφίαλόν περ ἔόντα.
 ἔσση δὲ πληγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἷμα
 φοῖνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,
 ὥς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε· 100
 ὄμματα δ' οἰδῆσαντος ἀπεστεινῶτο προσώπου.
 τὸν μὲν ἀναξ ἐτάραξεν ἐτώσια χερσὶ προδεικνὺς
 πάντοθεν· ἄλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,
 μέσσας ῥινὸς ὑπερθε κατ' ὀφρύος ἤλασε πυγμῇ,
 πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ ὁ πληγείς, 105
 ὕπτιος ἐν φύλλοισι τεθηλόσιν ἐξετανύσθη.
 ἐνθα μάχη δριμεῖα πάλιν γένετ' ὀρθωθέντος·
 ἀλλήλους δ' ὄλεκον στερεοῖς θείνοντες ἱμάσιν.
 ἄλλ' ὁ μὲν ἐς στῆθός τε καὶ ἔξω χεῖρας ἐνώμα
 αὐχένος ἀρχαγὸς Βεβρύκων· ὁ δ' ἀεικέσι πληγαῖς 110
 πᾶν συνέφυρε πρόσωπον ἀνίκητος Πολυδεύκης.
 σάρκες δ' αἱ μὲν ἰδρῶτι συνίζανον· ἐκ μεγάλου δὲ
 αἵψ' ὀλίγος γένετ' ἀνδρός· ὁ δ' αἰεὶ μάσσονα γυῖα

91. οἱ δ' ἐτέρ. A. 104. πυγμῇ A. 110. αὐχένα τ' A. 112.
 σάρκες δ' ὃ μὲν A; οἱ μὲν P.

ταῦτά με κἀξήγειρε· τὺ δ', ὦ ξένε, λοιπὸν ἔρειδε
τὰν γνώμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

Mate.

καὶ σύ γε μὴ τρεσσείῃς· οὐκ ὤμοσας· οὐδὲ γὰρ ἰχθὺν
χρύσειον ὥς ἴδες εὖρες· ἴσα δ' ἦν ψεύδεσιν ὄψις.
εἰ μὲν ἄρ' οὐ κνώσσω τὸν τὰ χωρία ταῦτα ματεύεις,
ἐλπίς τῶν ὕπνων ζάτει τὸν σάρκινον ἰχθύν, 66
μὴ σὺ θάνης λιμῶ, καὶ τοῖς χρυσοῖσιν ὀνείροις.

64. ἴσαι δὴ ψεύδεσιν ὄψις P.
οὐ κν. P.

67. καπὶ χρ. A.

65. εἰ μὴ γὰρ κν. A; εἰ δ' ὕπαρ,

IDYLL XXII.

The Twin Brethren.

Ὑμνέομες Λήδας τε καὶ αἰγιόχου Διὸς νιώ,
 Κάστορα, καὶ φοβερὸν Πολυδεύκεα πύξ ἔρεθίζειν,
 χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἱμᾶσιν.
 ὕμνέομες καὶ δις καὶ τὸ τρίτον ἄρσενα τέκνα
 κούρης Θεστιάδος, Λακεδαιμονίους δὺ' ἀδελφούς, 5
 ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἐόντων,
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὄμιλον,
 ναῶν θ', αἱ δύνοντα καὶ οὐρανοῦ ἐξανιόντα
 ἄστρο βιαζόμεναι, χαλεποῖς ἐνέκυρσαν ἀήταις.
 οἱ δέ, σφέων κατὰ πρύμναν αείραντες μέγα κῦμα, 10
 ἥε καὶ ἐκ πρῶραθεν, ἥ ὅππα θυμὸς ἐκάστου,
 ἔς κοίλαν ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους
 ἀμφοτέρους· κρέμαται δὲ σὺν ἱστίῳ ἄρμενα πάντα,
 εἰκῇ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος
 νυκτὸς ἐφερποίσας· παταγεί δ' εὐρεῖα θάλασσα, 15
 κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.
 ἀλλ' ἔμπας ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας
 αὐτοῖσιν ναύταισιν ὀϊόμενοις θανέεσθαι.
 αἶψα δ' ἀπολήγοντ' ἄνεμοι, λιπαρὰ δὲ γαλήνα

εἰ δ' ὑμῖν κραδίη πόλεμον ποθεῖ, αἵματι δὲ χρὴ
 νεῖκος ἀναρρήξαντας ὁμοῖον ἔγχεα λούσαι,
 Ἴδας μὲν καὶ ὄμαιμος ἐὼς κρατερὸς Πολυδεύκης
 χεῖρας ἐρώησουσιν ἀποσχομένω ὑσμίνης·
 νῶϊ δ' ἐγὼ Κάστωρ τε διακρινώμεθ' Ἀρηϊ, 175
 ὀπλοτέρω γεγαῶτε· γονεῦσι δὲ μὴ πολὺ πένθος
 ἡμετέροισι λίπωμεν· ἄλλος νέκυς ἐξ ἑνὸς οἴκου
 εἷς. ἀτὰρ ὧλλοι πάντας ἐϋφρανέουσιν ἑταίρους,
 νυμφίοι ἀντὶ νεκρῶν, ὑμεναιώσουσι δὲ κούρας
 τάσδ'· ὀλίγῳ τοι ἔοικε κακῶ μέγα νεῖκος ἀναιρεῖν. 180
 εἶπε· τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμῶνια θήσειν.
 τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,
 ὦ γενεᾷ προφέρεσκον· ὁ δ' εἰς μέσον ἤλυθε Λυγκεύς,
 σείων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἀντυγα πρώτην·
 ὥς δ' αὐτως ἄκρας ἐτινάξατο δούρατος ἀκμὰς 185
 Κάστωρ· ἀμφοτέροισι δὲ λόφων ἐπένευον ἔθειραι.
 ἔγχεσι μὲν πρώτιστα τιτυσκόμενοι πόνον εἶχον
 ἀλλήλων, εἶπον τι χροὸς γυμνωθὲν ἴδοιεν.
 ἀλλ' ἦτοι τὰ μὲν ἄκρα, πάρος τινὰ δηλήσασθαι,
 δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190
 τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένω, φόνον αὖθις
 τεύχον ἐπ' ἀλλήλοισι· μάχης δ' οὐ γίνετ' ἐρώη.
 πολλὰ μὲν εἰς σάκος εὐρὺ καὶ ἱππόκομον τρυφάλειαν
 Κάστωρ, πολλὰ δ' ἔνυξεν ἀκριβῆς ὄμμασι Λυγκεὺς
 τοῖο σάκος, φοίνικα δ' ὅσον λόφον ἔκετ' ἀκωκή. 195
 τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα
 φάσγανον ὀξὺ φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ
 σκαιῶ· ὁ δὲ πληγεῖς ξίφος ἔκβαλεν, αἶψα δὲ φεύγειν
 ὠρμήθη ποτὶ σῆμα πατρός, ὅθι κρατερὸς Ἴδας

ὃν κεκλιμένος θηεῖτο μάχην ἐμφύλιον ἀνδρῶν. 200
 ἀλλὰ μεταίξας πλατὺ φάσγανον ὥσε διαπρὸ
 15 Τυνδαρίδης λαγόνος τε καὶ ὀμφαλοῦ. ἔγκατα δ' εἴσω
 χαλκὸς ἄφαρ διέχευεν· ὃ δ' ἐς στόμα κείμεν νευευκῶς
 Λυγκεύς, καὶ δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν ὕπνος.
 οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίῃ εἶδε πατρώῃ 205
 παίδων Λαοκώσῃ φίλον γάμον ἐκτελέσαντα.
 ἧ γὰρ ὄγε στήλην Ἀφαρηίου ἐξανέχουσιν
 τύμβου ἀναρρήξας ταχέως Μεσσήνιος Ἴδας
 μέλλε κασιγνήτοιο βαλεῖν σφετέροιο φονῆα·
 20 ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὴν 210
 μάρμαρον, αὐτὸν δὲ φλογέφῃ συνέφλεξε κεραυνῷ.
 25 οὕτω Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἐλαφρῷ.
 αὐτοὶ τε κρατέοντε, καὶ ἐκ κρατέοντος ἔφυσαν.
 χαίρετε Λήδας τέκνα, καὶ ἡμετέροις κλέος ὕμνοις
 ἐσθλὸν αἰεὶ πέμπετε. φίλοι δέ γε πάντες, ἀοιδοὶ 215
 Τυνδαρίδαις, Ἑλένη τε, καὶ ἄλλοις ἡρώεσσιν,
 Ἴλιον οἱ διέπερσαν, ἀρήγοντες Μενελάω.
 ὑμῖν κῦδος, ἀνακτες, ἐμήσατο Χίος ἀοιδός,
 ὑμνήσας Πριάμοιο πόλιν, καὶ νῆας Ἀχαιῶν,
 Ἰλιάδας τε μάχας, Ἀχιλλῆά τε πύργον αὐτῆς· 220
 ὑμῖν δ' αὖ καὶ ἐγὼ λιγεῶν μειλίγματα Μουσῶν,
 οἳ' αὐταὶ παρέχουσι, καὶ ὥς ἐμὸς οἶκος ὑπάρχει,
 τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδή.

203. εἰς χθόνα P. 212, 213. ἐλαφρῷ αὐτοῖς τε κρατέουσι A.
 223. ἀοιδαί A.

IDYLL XXIV.

The Infant Hercules.

Ἑρακλέα δεκάμηνον ἔοντα ποχ' ἅ Μιδεῶτις
 Ἀλκμήνα, καὶ νυκτὶ νεώτερον Ἴφικλῆα,
 ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,
 χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου
 Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος. 5
 ἀποτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων·

εὐδὲτ' ἐμὰ βρέφεια, γλυκερὸν καὶ ἐγέρσιμον ὕπνον,
 εὐδὲτ', ἐμὰ ψυχά, δὴ' ἀδελφεῶ, εὖσοα τέκνα,
 ὀλβιοὶ εὐνάξοισθε, καὶ ὀλβιοὶ ἂν ἴδοιτε.

ὥς φαμένα δίνασε σάκος μέγα· τοὺς δ' ἔλαβ' ὕπνος. 10
 ἄμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος
 Ὠρίωνα κατ' αὐτόν, ὃ δ' ἀμφαίνει μέγαν ὦμον·
 τᾶμος ἄρ' αἰνὰ πέλωρα δύω πολυμήχανος Ἥρη,
 κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας,
 ὥρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων 15
 οἴκου, ἀπειλήσασα φαγεῖν βρέφος Ἑρακλῆα.
 τὼ δ' ἐξειλυσθέντες ἐπὶ χθονὶ γαστέρας ἄμφω
 αἰμοβόρως ἐκύλιον· ἀπ' ὀφθαλμῶν δὲ κακὸν πῦρ
 ἐρχομένοις λάμπεσκε, βαρὺν δ' ἐξέπτυνον ἰόν·

ἀλλ' ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἤλθον, 20
 καὶ τότε ἄρ' ἐξέγροντο (Διὸς νοέοντος ἅπαντα)
 Ἄλκμήνας φίλα τέκνα· φάος δ' ἀνὰ οἶκον ἐτύχθη.
 ἦτοι ὃγ' εὐθύς ἄϋσεν, ὅπως κακὰ θηρί' ἀνέγνω
 κοίλου ὑπὲρ σάκεος, καὶ ἀναιδέας εἶδεν ὀδόντας,
 Ἴφικλῆς· οὐλαν δὲ ποσὶν διελάκτισε χλαῖναν, 25
 φευγέμεν ὀρμαίνων· ὁ δ' ἐναντίος εἶχετο χερσὶν
 Ἡρακλῆς, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῶ,
 δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ κέκρυπται
 οὐλομένοις ὀφίεσσι, τὰ καὶ θεοὶ ἐχθαίρουσι.
 τῷ δ' αὖτε σπείραισιν ἐλίσσέσθην περὶ παῖδα 30
 ὀψίγονον, γαλαθηνόν, ὑπὸ τροφῷ αἰὲν ἄδακρυν·
 ἄψ δὲ πάλιν διέλυνον, ἐπεὶ μογέοιεν ἀκάνθας,
 δεσμοῦ ἀναγκαίου πειρώμενοι ἐκλυσιν εὐρεῖν.
 Ἄλκμήνα δ' ἐσάκουσε βοῶς, καὶ ἐπέδραμε πρᾶτα.
 ἄνσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει ὀκνηρόν· 35
 ἄνστα, μηδὲ πόδεσσιν ἐοῖς ὑπὸ σάνδαλα θείης.
 οὐκ ἄτεις, παίδων ὁ νεώτερος ὅσσον ἀυτεῖ;
 ἦ οὐ νοεῖς, ὅτι νυκτὸς ἄωρί που οἶδε τε τοίχοι
 πάντες ἀριφραδέες, καθαρῶς ἄτερ ἡριγενείας;
 ἔστι τί μοι κατὰ δῶμα νεώτερον, ἔστι, φίλ' ἀνδρῶν. 40
 ὧς φάθ'· ὁ δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε πιθήσας·
 δαιδάλεον δ' ὥρμασε μετὰ ξίφος, ὃ οἱ ὕπερθε
 κλιντήρος κεδρίνου περὶ πασσάλῳ αἰὲν ἄωρτο.
 ἦτοι ὃγ' ὠριγνάτο νεοκλώστου τελαμῶνος,
 κουφίζων ἐτέρα κολεὸν μέγα, λώτινον ἔργον· 45
 ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν ὄρφνας.
 δμῶας δὴ τότε ἄϋσεν ὕπνον βαρὺν ἐκφυσῶντας·

28. τέτυκται P. 34. ἐπέκραγε A; ἐπέγρετο P. 39. ἄπερ
 ἤριγ. A. 45. μεγαλώνυμον A.

“ οἴσεται πῦρ ὅτι θάσσον ἀπ’ ἐσχαρεῶνος ἐλόντες,
 δμῶες ἐμοί, στιβαροὺς δὲ θυρᾶν ἀνακόψατ’ ὀχῆας—”
 “ ἀνστατε δμῶες ταλασίφρονες, αὐτὸς αὐτεῖ” 50^a
 ἦ ῥα γυνὰ φοίνισσα μύλαις ἐπι κοῖτον ἔχοισα. 50^b

οἱ δ’ αἶψα προγένοντο λύχνοις ἅμα δαιομένοισι
 δμῶες· ἐνεπλήσθη δὲ δόμος, σπεύδοντος ἐκάστου.
 ἦτοι ἄρ’ ὥς εἶδοντ’ ἐπιτίθιον Ἑρακλῆα
 θῆρε δύω χεῖρεσσιν ἀπρὶξ ἀπαλαῖσιν ἔχοντα,
 συμπλήγδην ἰάχησαν· ὁ δ’ ἐς πατέρ’ Ἀμφιτρύωνα 55
 ἐρπετὰ δεικανάασκεν, ἐπάλλετο δ’ ὑψόθι χαίρων
 κωροσύνῃ, γελάσας δὲ πάρος κατέθηκε ποδοῦν
 πατρὸς ἐοῦ θανάτῳ κακαρωμένα δεινὰ πέλωρα.

Ἀλκμήνα μὲν ἔπειτα ποτὶ σφέτερον λάβε κόλπον
 ξηρὸν ὑπαὶ δείους ἀκράχλοον Ἴφικλῆα· 60
 Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ’ ἀμνείαν θέτο χλαῖναν
 παῖδα· πάλιν δ’ ἐς λέκτρον ἰὼν ἐμνάσατο κοῖτου.

ὄρνιθες τρίτον ἄρτι τὸν ἐσχατον ὄρθρον αἰιδον·
 Τειρεσίαν τόκα μάντιν, ἀλαθέα πάντα λέγοντα,
 Ἀλκμήνα καλέσασα, τέρας κατέλεξε νεοχμόν, 65
 καὶ νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,
 ἠνώγει. μῆδ’, εἴ τι θεοὶ νοέοντι ποιηρόν,
 αἰδόμενος ἐμὲ κρύπτε· καὶ ὥς οὐκ ἔστιν ἀλύξαι
 ἀνθρώποις, ὃ τι Μοῖρα κατὰ κλωστήρης ἐπέγει,
 μάντιν Εὐηρείδα, μάλα σε φρονέοντα διδάσκω. 70^a

τόσσ’ ἔλεγεν βασιλεία· ὁ δ’ ἀνταμείβετο τοίοις· 70^b
 θάρσει, ἀριστοτόκεια γύναι, Περσῆϊον αἶμα·
 θάρσει· μελλόντων δὲ τὸ λῳΐον ἐν φρεσὶ θέσθαι.
 ναὶ γὰρ ἐμὸν γλυκὺ φέγγος ἀποιχόμενον πάλαι ὄσσων,

49. After this line A. says ‘desunt complura.’ 50^b. P. omits.
 65. χρῆος P. 68. αἰδόμενος σύ A. 70^a. ἀλλ’ Εὐηρ. A.

πολλαὶ Ἀχαιῖάδων μαλακὸν περὶ γούνατι νῆμα
 χειρὶ κατατρίβοντι, ἀκρέσπερον αἰδοῖσιναι 75
 Ἀλκμήναν ὀνομαστί· σέβας δ' ἔση Ἀργεῖαισι.
 τοῖος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἄστρο φέροντα
 ἀμβάλειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἥρως,
 οὗ καὶ θηρία πάντα καὶ ἀνέρες ἦσσαντες ἄλλοι.
 δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἴκῳ 80
 μόχθους· θνητὰ δὲ πάντα πῦρὰ Τραχίνιος ἐξεῖ.
 γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἳ τὰδ' ἐπῶρσαν
 κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι.
 ἔσται δὴ τοῦτ' ἄμαρ, ὅπηνίκα νεβρὸν ἐν εὐνῇ
 καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθελήσει. 85
 ἀλλὰ, γύναι, πῦρ μὲν τοι ὑπὸ σποδῷ εὐτυκον ἔστω,
 κάγκανα δ' ἀσπαλάθου ξύλ' ἐτοιμάσατ', ἥ παλιούρου,
 ἥ βάτου, ἥ ἀνέμφ δεδονημένον αἶον ἄχερδον·
 καίε δὲ τῶδ' ἀγρίαισιν ἐπὶ σχίζισι δράκοντε
 νυκτὶ μέσση, ὅκα παῖδα κανεῖν τεδὸν ἤθελον αὐτοί. 90
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις
 ῥινψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρουσα,
 ῥωγάδος ἐκ πέτρας, ὑπερούριον· ἄψ δὲ νεέσθω
 ἄστρεπτος. καθαρῷ δὲ πυρώσατε δῶμα θεείῳ
 πρᾶτον· ἔπειτα δ' ἄλεσσι μεμιγμένον, ὥς νενόμισται, 95
 θαλλῷ ἐπιρραίνειν ἔστεμμένῳ ἀβλαβὲς ὕδωρ·
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρῳ ἄρσενι χοῖρον,
 δυσμενέων αἰεὶ καθυπέρτεροι ὥς τελέθοιτε.
 φᾶ, καὶ ἐρωήσας ἐλεφάντινον ᾗχετο δίφρον
 Τειρεσίας, πολλοῖσι βαρὺς περ ἐὼν ἐνιαυτοῖς. 100
 Ἡρακλῆς δ' ὑπὸ ματρὶ, νέον φυτὸν ὥς ἐν ἀλωῇ,
 ἐτρέφετ', Ἀργεῖου κεκλημένος Ἀμφιτρώωνος.

γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδαξεν,
 υἱὸς Ἀπόλλωνος, μελεδωνεὺς ἄγρυπνος, ἥρως
 τόξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι δῖστῶν 105
 Εὐρυτος, ἐκ πατέρων μεγάλαις ἀφνειὸς ἀρούραις.
 αὐτὰρ ἀοιδὸν ἔθηκε καὶ ἄμφω χεῖρας ἔπλασσε
 πυξίνα ἐν φόρμιγγι Φιλαμμονίδας Εὐμολπος.
 ὅσσα δ' ἀπὸ σκελέων ἔδρυστρόφοι Ἀργόθεν ἄνδρες
 ἀλλάλους σφάλλοντι παλαίσμασιν, ὅσσα τε πύκται 110
 δεινοὶ ἐν ἱμάντεσσιν, ἃ τ' εἰς γαῖαν προπεσόντες
 παμμάχοι ἐξεύροντο παλαίσματα σύμφορα τέχνη,
 πάντ' ἔμαθ' Ἑρμείας διδασκόμενος παρὰ παιδὶ
 Ἀρπαλύκῳ Φανοτῇ· τὸν οὐδ' ἂν τηλόθι λεύσσω
 θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι· 115
 τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.
 ἵππους δ' ἐξελάσασθαι ὑφ' ἄρματι, καὶ περὶ νύσσαν
 ἀσφαλέως κάμπτοντα, τροχῷ σύριγγα φυλάξαι,
 Ἀμφιτρύων δὲν παῖδα φίλα φρονέων ἐδίδασκεν
 αὐτός, ἐπεὶ μάλα πολλὰ θοῶν ἐξ ἥρατ' ἀγώνων 120
 Ἀργεὶ ἐν ἵπποβότῳ κειμήλια· καὶ οἱ ἀαγεῖς
 δίφροι, ἐφ' ὧν ἐπέβαινε, χρόνῳ διέλυσαν ἱμάντας.
 δούρατι δὲ προβολαίῳ, ὑπ' ἀσπίδι νῶτον ἔχοντα,
 ἀνδρὸς ὀρέξασθαι, ξιφέων τ' ἀνσχεσθαι ἀμυχμόν,
 κοσμήσαι τε φάλαγγα, λόχον τ' ἀναμετρήσασθαι 125
 δυσμενέων ἐπιόντα, καὶ ἱππήεσσι κελεῦσαι,
 Κάστῳρ ἱππαλίδας ἔδαεν, φυγὰς Ἀργεὸς ἐνθῶν,
 ὀππόκα κλᾶρον ἅπαντα καὶ οἰνόπεδον μέγα Τυδεὺς
 ναῖε, παρ' Ἀδρήστοιο λαβὼν ἱππῆλατον Ἀργος.
 Κάστορι δ' οὔτις ὁμοῖος ἐν ἡμιθέοις πολεμιστῆς 130

105. εἶναι δῖστῶν A.
130. Ἀκτορι A.

124. ἀνέχεσθαι A., P., Fritz.

ἄλλος ἔην, πρὶν γῆρας ἀποτρίψαι νεότητα.

ὧδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.
 εὐνὰ δ' ἥς τῷ παιδὶ τετυγμένα ἀγχόθι πατρός,
 δέρμα λεόντειον, μάλα οἱ κεχαρισμένον αὐτῷ·
 δεῖπνον δέ, κρέα τ' ὀπτά, καὶ ἐν κανέῳ μέγας ἄρτος 135
 Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσσαι·
 αὐτὰρ ἐπ' ἅματι τὺννὸν ἄνευ πυρὸς αἶνυτο δόρπον·
 εἴματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνάμας.

138. 'desunt reliqua' A.

IDYLL XXV*.

The Lion-Slayer.

Τὸν δ' ὁ γέρων προσέειπε, φυτῶν ἐπλούρος ἀροτρεύς,
 παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·

ἔκ τοι, ξεῖνε, πρόφρων μυθήσομαι, ὅσσ' ἐρεῖνεις,
 Ἑρμέω ἄζόμενος δεινὴν ὄπιν εἰνοδόιο·
 τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι, 5
 εἴ κεν ὁδοῦ ζαχρεῖον ἀνήνηται τις ὁδότην.
 ποῖμναι μὲν βασιλῆος ἐϋτρίχες Αὐγείας
 οὐ πᾶσαι βόσκονται ἴαν βόσιν, οὔθ' ἕνα χῶρον·
 ἀλλ' αἱ μὲν ῥα νέμονται ἐπ' ὄχθαις ἀμφ' Ἑλισσύντος,
 αἱ δ' ἱερὸν θέλιο παρὰ ῥόον Ἀλφειοῖο, 10
 αἱ δ' ἐπὶ Βουπρασίου πολυβότρυος, αἱ δὲ καὶ ᾧδε.
 χωρὶς δὲ σηκοὶ σφι τετυγμένοι εἰσὶν ἐκάσταις.
 αὐτὰρ βουκολίοισι περιπλήθουσὶ περ ἔμπησ
 πάντεσσιν νόμοι ᾧδε τεθηλότες αἰὲν ἔασι,
 Μηνίου ἅμ' μέγα τίφος. ἐπεὶ πολυειδέα πόλην 15
 λειμῶνες θαλέθουσιν ὑπόδροσοι εἵαμενά τε
 εἰς ἄλιν, ἧ ῥα βόεσσι μένος κεραῆσιν ἀέξει.
 αὐλὶς δὲ σφισιν ἦδε τεῆς ἐπὶ δεξιὰ χειρὸς
 φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντος,

* Incertorum Idyll. ix. A. 7. ἐϋφρονος P. 15. μελιθεῖα A. and P.

κείνη δ' οὐ πλατάνιστοι ἐπηεταναὶ πεφύασι, 20
 χλωρὴ τ' ἀγριέλαιος, Ἀπόλλωνος νομόιο
 ἱερὸν ἀγνόν, ξεῖνε, τελειστάτοιο θεοῖο.
 εὐθύς δὲ σταθμοὶ περιμήκεες ἀγροιώταις
 δέδμηνθ', οἳ βασιλῆϊ πολὺν καὶ ἀθέσφατον ὄλβον
 ῥυόμεθ' ἐνδυκέως, τριπόλοις σπόρον ἐν νειοῖσιν 25
 ἔσθ' ὅτε βάλλοντες, καὶ τετραπόλοισιν ὁμοίως.
 οὔρους μὴν ἴσασι φυτοσκάφοι οἱ πολυεργαί,
 ἔς ληνοὺς δ' ἰκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.
 πᾶν γὰρ δὴ πεδῖον τόδ' ἐπίφρονος Αὐγείαιο,
 πυροφόροι τε γύαι, καὶ ἄλωαὶ δενδρήεσσαι, 30
 μέχρι πρὸς ἐσχατιᾶς πολυπίδακος ἀκρωρείης·
 ἃς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἡμαρ,
 ἥ δίκη οἰκῶν, οἷσιν βίος ἔπλετ' ἐπ' ἀγροῦ·
 ἀλλὰ σύ πέρ μοι ξυσπε, (τό τοι καὶ κέρδιον αὐτῷ
 ἔσσεται) οὗ τινος ὧδε κεχρημένος εἰλήλουθας. 35
 ἦέ τοι Αὐγείην ἦ καὶ δμῶων τινὰ κείνου
 δίζχει, οἳ οἱ ἔασιν. ἐγὼ δέ κέ τοι σάφα εἰδὼς
 ἀτρεκέως εἶποιμ'. ἐπεὶ οὗ σέ γε φημὶ κακῶν ἐξ
 ἔμμεναι, οὐδὲ κακοῖσιν ἐοικότα φύμεναι αὐτόν,
 οἷόν τοι μέγα εἶδος ἐπιπρέπει· ἦ ῥά νυ παῖδες 40
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασιν.

τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος υἱός·
 ναί, γέρον, Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἐπειῶν
 εἰσιδέειν· τοῦ γάρ με καὶ ἦγαγεν ἐνθάδε χρεῖώ.
 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστνυ μένει παρὰ οἷσι πολίταις, 45
 δῆμον κηδόμενος, διὰ τε κρίνουσι θέμιστας,
 δμῶων δὴ τινα, πρέσβυ, σύ μοι φράσον ἡγεμονεύσας,

δοστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,
 φ' κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.
 ἄλλου δ' ἄλλον ἔθηκε θεὸς ἐπιδευέα φωτῶν. 50

τὸν δ' ὁ γέρων ἐξαυτὶς ἀμείβετο, δῖος ἀροτρεύς·
 ἀθανάτων, ὦ ξεῖνε, φραδῇ τινος ἐνθάδ' ἰκάνεις·
 ὥς τοι πᾶν ὃ θέλεις αἴψα χρέος ἐκτετέλεσται.
 ὦδε γὰρ Αὐγείης υἱὸς φίλος Ἑελίοιο,
 σφωϊτέρῳ σὺν παιδί, βῆ Φυλῆος ἀγανοῦ, 55
 χθιζὸς γ' εἰλήλουθεν ἀπ' ἄστεος, ἥμασι πολλοῖς
 κτῆσιν ἐποψόμενος, ἥ οἱ νήριθμος ἐπ' ἀγρῶν·
 ὥς που καὶ βασιλεῦσιν ἐίδεται ἐν φρεσὶν ἦσιν
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἶκος.
 ἀλλ' ἴομεν μάλα πρὸς μιν' ἐγὼ δέ τοι ἡγεμονεύσω 60
 αὐλιν ἐς ἡμετέρην, ἵνα κεν τέτμοιμεν ἀνακτα.

ὥς εἰπὼν ἡγείτο· νόφ δ' ὄγε πολλὰ μενοῖνα,
 δέρμα τε θηρὸς ὀρῶν, χειροπληθῇ τε κορύνην,
 ὀππόθεν ὁ ξεῖνος· μέμονεν δέ μιν αἰὲν ἔρεσθαι·
 ἀψ δ' ὄκνῳ ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα, 65
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος ποτιμυθήσαιο
 σπερχομένον· χαλεπὸν δ' ἐτέρου νόον ἰδμεναι ἀνδρός.

τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἴψ' ἐνόησαν,
 ἀμφότερον, ὀδμῇ τε χροός, δούπῳ τε ποδοῦιν.
 θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος 70
 Ἀμφιτρωνιάδῃ Ἑρακλεῖ· τὸν δὲ γέροντα
 ἀχρεῖον κλάζον τε περισσαινόν θ' ἐτέρωθεν.
 τοὺς μὲν ὄγε λάεσσιν, ἀπὸ χθονὸς ὅσσον ἀείρων,
 φευγέμεν ἀψ ὀπίσω δειδίσσετο· τρηχὺν δὲ φωνῇ
 ἡπείλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ, 75

χαίρων ἐν φρεσὶν ᾗσιν, ὅθ' οὐνεκεν αὐλιν ἔρυντο,
αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὄγε τοῖον ξείπεν·

ὦ πόποι, οἶον τοῦτο θεοὶποίησαν ἄνακτες
θηρίων ἀνθρώποισι μετέμμεναι· ὥς ἐπιμηθές.
εἴ οἱ καὶ φρένες ὦδε νοήμονες ἐνδοθεν ἦσαν, 80
ἦδει δ', ὥτε χρὴ χαλεπαινέμεν, ὥτε καὶ οὐκί,
οὐκ ἂν οἱ θηρῶν τις ἐδήρισεν περὶ τιμῆς·
νῦν δὲ λίην ζάκοτόν τι καὶ ἄρρηγες γένετ' αὐτως.

ἦ ῥα· καὶ ἐσσυμένως ποτὶ τωῦλιον ἴξον λόντες.
'Ἡέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους, 85
δείλεον ἡμαρ ἄγων· τὰ δ' ἐπήλυθε πíoνα μῆλα
ἐκ βοτάνης ἀνιόντα μετ' αὐλιά τε σηκούς τε,
αὐτὰρ ἔπειτα βόες μάλα μυρταὶ ἄλλαι ἐπ' ἄλλαις
ἐρχόμεναι φαίνουθ', ὥσεί νέφη ὕδατόεντα,
ἄσσα τ' ἐν οὐρανῷ εἰσιν ἐλαυνόμενα προτέρωσε 90
ἢ ἐνότοιο βίῃ, ἢ Ὀρηκὸς βορέας·
τῶν μὲν τ' οὔτις ἀριθμὸς ἐν ἡέρι γίνετ' λόντων,
οὐδ' ἄνυσις· τόσα γάρ τε μετὰ προτέροισι κυλίνδει
ἵς ἀνέμον, τὰ δέ τ' ἄλλα κορύσσεται αὖθις ἐπ' ἄλλοις·
τόσσ' αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλῳ ἦει. 95
πᾶν δ' ἄρ' ἐνεπλήσθη πεδίων, πᾶσαι δὲ κέλευθοι,
ληϊδος ἐρχομένης· στείλονται δὲ πíoνες ἀγροὶ
μυκηθμῷ· σηκοὶ δὲ βοῶν ρεία πλήσθησαν
εἰλιπόδων· οἷες δὲ κατ' αὐλὰς ἡλίζοντο.
ἐνθα μὲν οὔτις ἔκηλος, ἀπειρεσίων περ ἐόντων, 100
εἰστήκει παρὰ βουσὶν ἀνὴρ κεχρημένος ἔργου·
ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐϋτμήτοισιν ἱμάσι

76, 7. αἰὲν ἔροντο αὐλιν καὶ παρ. Α. ὅσσα Ρ. 93. μέγα προτέρωσε Α.

79. ἐπιπειθές Α.

90.

καλοπέδιλ' ἀράρισκε παρασταδὸν ἐγγὺς ἀμέλγειν·
 ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιν ζει,
 πινέμεναι λαροῖο μεμαότα πάγχυ γάλακτος· 105
 ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν·
 ἄλλος ἐσῆγεν ἔσω ταύρους δίχα θηλειάων.
 Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους,
 ἦντινὰ οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆες.
 σὺν δ' υἱὸς τε, βίη τε βαρύφρονος Ἑρακλῆος, 110
 ὠμάρτευν βασιλῆϊ διερχομένῳ μέγαν ὄλβον.
 ξυθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν
 Ἀμφιτρυωνιάδης καὶ ἀρηρότα νωλεμεὲς αἰεὶ,
 ἐκπάγλως θαύμαζε βοῶν τόγε μυρλὸν ἔδνον
 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει 115
 ἀνδρὸς ληϊδ' ἐνὸς τόσσην ἔμεν, οὐδὲ δέκ' ἄλλων,
 οἷγε πολύρρηνες πάντων ἔσαν ἐκ βασιλῆων.
 Ἥελιος δ' ᾧ παιδὶ τόδ' ἔξοχον ὥπασε δῶρον,
 ἀφνειὸν μήλοισι περὶ πάντων ἔμμεναι ἀνδρῶν
 καὶ ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120
 ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνων
 βουκολίοις, αἷτ' ἔργα καταφθείρουσι νομῆων.
 αἰεὶ δὲ πλέονες κερααὶ βόες, αἰὲν ἀμείνους
 ἐξ ἔτεος γείνονται μάλ' εἰς ἔτος· ἦ γὰρ ἅπασαι
 ζωοτόκοι τ' ἦσαν περιώσια, θηλυτόκοι τε. 125
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχόωντο,
 κνήμαργοί θ' ἑλικές τε· διηκόσιοί γε μὲν ἄλλοι
 φοίνικες· πάντες δ' ἐπιβήτορες οἷγ' ἔσαν ἦδη.
 ἄλλοι δ' αὖ μετὰ τοῖσι δυνώδεκα βουκολέοντο
 ἱεροὶ Ἥελίοιο· χροὴν δ' ἔσαν ἥντε κύκνοι, 130

103. κωλοπέδας ἀρ. περισταδόν, ἐγγὺς ἀπέργων A.

114. ἔθνος P.

122. καταφθίνουσι P.

ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσιν·
 οἳ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποίην
 ἐν νομῷ, ὧδ' ἔκπαγλον ἐπὶ σφίσι γαυριόωντο.
 καὶ ῥ' ὁπότ' ἐκ λασίοιο θοοὶ προγενοίατο θῆρες
 ἐς πεδῖον δρυμοῖο βοῶν ξνεκ' ἀγροτεράων, 135
 πρῶτοι τοί γε μάχηνδε κατὰ χροὸς ἤεσαν ὁσμὴν·
 δεινὸν δ' ἐβρυχῶντο φόνον λεύσσοντε προσώπῳ.
 τῶν μὲν τε προφέρεσκε βίηφί τε καὶ σθένει· ᾧ
 ἦδ' ὑπεροπλίῃ Φαέθων μέγας· ὃν ῥα βοτῆρες
 ἀστέρι πάντες ἔϊσκον, ὃθ' οὖνεκα πολλὸν ἐν ἄλλοις 140
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.
 ὃς δὴ τοι σκύλος αὖτον ἰδὼν χαροποῖο λέοντος,
 αὐτῷ ἔπειτ' ἐπόρουσεν ἐϋσκόπῳ Ἑρακλῆϊ
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαοὺν τε μέτωπον.
 τοῦ μὲν ἄναξ προσιόντος ἐδράξατο χεὶρὶ παχείῃ 145
 σκαιοῦ ἄφαρ κέραος· κατὰ δ' αὐχένα νέρθ' ἐπὶ γαίης
 κλάσσε, βαρύν περ ἔοντα· πάλιν δέ μιν ὤσεν ὀπίσσω
 ὦμῳ ἐπιβρίσας. ὁ δέ οἱ περὶ νεῦρα τανυσθεῖς
 μυῶν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.
 θαύμαζον δ' αὐτὸς τε ἄναξ, υἱὸς τε δαΐφρων 150
 Φυλεύς, οἳ τ' ἐπὶ βουσὶ κορωνίσινι βουκόλοι ἄνδρες,
 Ἀμφιτρυωνιάδαο βίην ὑπέροπλον ἰδόντες.
 τῷ δ' εἰς ἄστυ, λιπόντε κατ' αὐτόθι πλόνας ἀγρούς,
 ἐστιχέτην, Φυλεύς τε βίῃ θ' Ἑρακληεῖη.
 λαοφόρου δ' ἐπέβησαν ὅθι πρῶτιστα κελεύθου, 155
 λεπτὴν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες,
 ἥ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο,
 οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρὰ θεοῦσῃ·
 τῇ μὲν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο

Αὐγείῳ φίλος υἱός, ἔθεν μετόπισθεν ἰόντα, 160
ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὦμον·

ῥεῖνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον ἀκούσας,
ὥσεί περ σφετέρησιν ἐνὶ φρεσὶ βάλλομαι ἄρτι·
ἦλυθε γὰρ στείχων τις ἀπ' Ἀργεος, ὥς μέσος ἀκμῆς
ἐνθάδ' Ἀχαιὸς ἀνὴρ, Ἑλίκης ἐξ ἀγχιάλοιο, 165

ὃς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἐπειῶν,
οὐνεκεν Ἀργείων τις, ἔθεν παρεόντος, ὄλεσσε
θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,
κοίλῃν αὐλὴν ἔχοντα Διὸς Νεμέοιο παρ' ἄλσος·
οὐκ οἶδ' ἀτρεκέως, ἧ Ἀργεος ἐξ ἱεροῖο 170

αὐτόθεν, ἧ Τίρυνθα νέμων πόλιν, ἧὲ Μυκλήν·
ὥς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν
(εἰ ἐτεόν περ ἐγὼ μιμνήσκομαι) ἐκ Περσῆος.
ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιαλῶν
ἧὲ σέ, δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175

χειρῶν καρτερὸν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.
εἴπ' ἄγε νῦν μοι πρῶτον, (ἵνα γνῶω κατὰ θυμόν,
ἦρως, εἴτ' ἐτύμως μαντεύομαι, εἴτε καὶ οὐκί,)
εἰ σύ γ' ἐκείνος, δν ἡμιν ἀκούοντεςσιν ἔειπεν
οὐξ Ἑλίκηθεν Ἀχαιός, ἐγὼ δέ σε φράζομαι ὀρθῶς. 180

εἰπέ δ', ὅπως ὀλοὸν τόδε θηρίον αὐτὸς ἔπεφνες,
ὅπως τ' ἐνύδρον Νεμέης εἰσήλυθε χῶρον.
οὐ μὲν γάρ κε τοσόνδε κατ' Ἀπίδα κνώδαλον εὖροῖς
ἰμείρων ἰδέειν· ἐπεὶ οὐ μάλα τηλίκᾳ βόσκει,
ἀλλ' ἄρκτους τε σύας τε λύκων τ' ὀλοφώϊον ἔρνος. 185

τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·
οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπόρον ἀνὴρ' ἔφαντο,
γλώσσης μαψιδίοιο χαριζόμενον παρεοῦσιν.

ὥς εἰπὼν μέσσης ἐξηρώησε κελεύθου
 Φυλεύς, ὅφρα κιούσιν ἅμα σφίσιν ἄρκιος εἴη, 190
 καὶ ῥά τε ῥῆϊτερον φαμένου κλύοι Ἡρακλῆος,
 ὅς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·

ὦ Αὐγυϊάδῃ, τὸ μὲν ὅττι με πρῶτον ἀνείρευ,
 αὐτὸς καὶ μάλα ρεῖα κατὰ στάθμην ἐνόησας.
 ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου, 195
 ὅππως ἐκράανθεν, ἐπεὶ λελήησαι ἀκούειν,
 νόσφιν γ' ἣ ὄθεν ἦλθε· τὸ γάρ, πολέων περ ἐόντων
 Ἀργείων, οὐδεὶς κεν ἔχοι σάφα μυθήσασθαι·
 οἷον δ' ἀθανάτων τιν' ἐῖσκομεν ἀνδράσι πῆμα
 ἱρῶν μηνίσαντα Φορωνειῶσιν ἐφείναι. 200

πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὥς,
 λῖς ἄμοτον κεράϊζε· μάλιστα δὲ Βεμβιναίους,
 οἳ ἔθεν ἀγχίποροι ναῖον ἄτλητα παθόντες.
 τὸν μὲν ἐμοὶ πρῶτιστα τελεῖν ἐπέταξεν ἄεθλον
 Εὐρυσθεύς, κτείνειν δέ μ' ἐφίετο θηρίον αἰνόν. 205
 αὐτὰρ ἐγὼ κέρας ὑγρὸν ἐλὼν κοίλῃν τε φαρέτρην
 ἰῶν ἐμπλείην νεόμην· ἐτέρηφι δὲ βάκτρον
 εὐπαγές, αὐτόφλοιον ἐπηρεφέος κοτίνιοιο,
 ἔμμητρον· τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἑλικῶνι
 εὐρὼν σὺν πυκινῇσιν ὀλοσχερὲς ἔσπασα ῥίζαις. 210
 αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῖς ἦεν, ἴκανον,
 δὴ τότε τόξον ἐλὼν στρεπτῇ ἐπέλασσα κορώνῃ
 νευρεϊήν, περὶ δ' ἰὼν ἐχέστονον εἴθαρ ἔβησα.
 πάντῃ δ' ὅσσε φέρων ὀλοὸν τέρας ἐσκοπιάζον,
 εἴ μιν ἐσαθρήσαιοι, πάρος γ' ἐμὲ κεῖνον ἰδέσθαι. 215

201. πίσῃ τις ἐπικ. A. 202, 203. Βεμβιναῖοι οἳ ἔθεν ἀγχίστα
 κλαῖον A. 203. ἀγχίμολοι P. 215. πάρος τί με A.

ἥματος ἦν τὸ μεσηγύ, καὶ οὐδενὸς ἶχνια τοῖα
 φρασθῆναι δυνάμην, οὐδ' ὠρυγμοῖο πυθέσθαι.
 οὐδὲ μὲν ἀνθρώπων τις ξὴν ἐπὶ βουσί καὶ ἔργοις
 φαινόμενος σπορίμοιο δι' αὐλακος, ὄντιν' ἐροίμην·
 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἕκαστον. 220
 οὐ μὴν πρὶν πόδας ἔσχον ὄρος τανύφυλλον ἐρευνῶν
 πρὶν γ' ἰδέειν ἀλκῆς τε παραυτίκα πειρηθῆναι.
 ἦτοι ὁ μὲν σήραγγα προδείελος ἔστιχεν εἰς ἦν,
 βεβρωκὼς κρειῶν τε καὶ αἵματος· ἀμφὶ δὲ χαίτας
 αὐχμηρὰς πεπάλακτο φόνῳ χαροπὸν τε πρόσωπον, 225
 στήθεά τε· γλώσση δὲ περιλιχμᾶτο γένειον.
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην,
 ἐν ῥίῳ ὑλήεντι, δεδεγμένος ὀππότη' ἴκοιτο·
 καὶ βάλον ἄσσον ἰόντος ἀριστερὸν εἰς κενεῶτα
 τηϋσίῳ· οὐ γάρ τι βέλος διὰ σαρκὸς ὀλισθεν 230
 ὀκριόεν, χλωρῇ δὲ παλίσσυτον ἔμπεσε ποίη.
 αὐτὰρ ὁ κρᾶτα δαφοινὸν ἀπὸ χθονὸς ὦκ' ἐπάειρεν
 θαμβήσας, πάντη δὲ διέδραμεν ὀφθαλμοῖσι
 σκεπτόμενος, λαμυροὺς δὲ χανὼν ὑπ' ὀδόντας ἔφηνε.
 τῷ δ' ἐγὼ ἄλλον οἷστον ἀπὸ νευρῆς προτάλλον, 235
 ἀσχαλῶν, ὅτι μοι πρὶν ἐτώσιος ἔκφυγε χειρός·
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.
 ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδν πολυνώδυνος ἰός·
 ἀλλ' ἔπεσε προπάροιθε ποδῶν ἀνεμῶλιος αὐτῶς.
 τὸ τρίτον αὖ μέλλεσκον, ἀσώμενος ἐν φρεσὶν αἰνῶς, 240
 αὐερύειν· ὁ δέ μ' εἶδε περιγληνώμενος ὄσσοις
 θῆρ ἄμοτος· μακρὴν δὲ περ' ἰγνύησιν ἔλιξε
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν

216. οὐδ' ὅπη ἶχ. A; οὐδέπη ἶχ. τοῖο P. 217. ὠρυθμοῖο A. and P.
 233. διέδρακεν P.

θυμοῦ ἐνεπλήσθη, πυρσαὶ δ' ἔφριξαν ἔθειραι
 σκυζομένῳ· κυρτὴ δὲ ῥάχισ γένετ' ἥυτε τόξον, 245
 πάντοθεν εἰληθέντος ὑπαὶ λαγόνας τε καὶ ἰζύν.
 ὥς δ' ὅταν ἄρματοπηγὸς ἀνὴρ, πολέων ἰδρὶς ἔργων
 ὄρηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,
 θάλψας ἐν πυρὶ πρῶτον, ἐναξονίῳ κύκλα δίδρω·
 τοῦ μὲν ὑπ' ἐκ χειρῶν ἔφυγεν ταυρύφλοιος ἐρινεὸς 250
 καμπτόμενος, τηλοῦ δὲ μῆϊ πήδησε σὺν ὀρμῇ·
 ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο,
 μαιμώνων χροὸς ἄσαι, ἐγὼ δ' ἐτέρηφι βέλεμνα
 χειρὶ προεσχεθόμην, καὶ ἀπ' ὤμων δίπλακα λώπην,
 τῇ δ' ἐτέρῃ ῥόπαλον κόρσης ὑπερ αὖτον αἰέρας, 255
 ἤλασα κακκεφαλῆς· διὰ δ' ἄνδιχα τρηχὺν ἔαξα
 αὐτοῦ ἐπὶ λασόιο καρήατος ἀγριέλαιον
 θηρὸς ἀμαιμακέτοιο· πέσεν δ' ὄγε, πρίν γ' ἔμ' ἰκέσθαι,
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη,
 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσε οἱ ἄμφω 260
 ἦλθε, βίῃ σεισθέντος ἐν ὀστέῳ ἐγκεφάλαιο.
 τὸν μὲν ἐγὼν ὀδύνησι παραφρονέοντα βαρελαῖς
 νωσάμενος, πρίν γ' αὖθις ὑπότροπον ἀμπνυνθῆναι,
 αὐχένος ἀρρήκτοιο παρ' ἰνίου ἔφλασα προφθάς,
 ῥίψας τόξον ἔραζε πολύρραπτόν τε φαρέτρην· 265
 ἦγχον δ' ἐγκρατέως, στιβαρὰς σὺν χεῖρας ἐρείσας
 ἐξόπιθεν, μὴ σάρκας ὑποδρύνῃ ὀνύχεσσι·
 πρὸς δ' οὐδας πτέρυγῃσι πόδας στερεῶς ἐπείεζον
 οὐραλοὺς ἐπιβάς· μηροῖσί τε πλεύρ' ἐφύλασσον,
 μέχρις οἱ ἐξετάνυσσα βραχίονας, ὀρθὸν αἰέρας 270

249. ἴν' ἀξόνι· ἢ κύκλα A; ἐπαξονίῳ P. 264. ἦχμασα A;
 ἤλασα P. 267. ἀποδρύνῃ P. 269. πλευρῇσί τε κῆρ' A; πλευροῖσί
 τε μῆρ' Fritz. 270. ἐξεκάπυσσα βραχίονα ῥόχθον A.

ἄπνευστον ψυχὴν δὲ πελώριον ἔλλαχεν ἄδης.
 καὶ τότε δὴ βούλευον, ὅπως λασιανύχενα βύρσαν
 θηρὸς τεθνεῖωτος ἀπὸ μελέων ἐρυσαιμένην,
 ἀργαλέον μάλα μόχθον ἐπεὶ οὐκ ἔσκε σιδήρῳ
 τμητὴ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ὕλη. 275
 ἔνθα μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νοῆσαι,
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσι.
 τοῖσι θοῶς ἀπέδειρα καὶ ἀμφεθέμην μελέεσσιν,
 ἔρκος ἐνυαλίου ταμεσίχροος ἰωχμοῖο.
 οὗτός τοι Νεμέου γένετ', ὦ φίλε, θηρὸς ὄλεθρος, 280
 πολλὰ πάρος μήλοισ τε καὶ ἀνδράσι κήδεα θέντος.

271. πελώριος Fritz.

275. οὐδὲ μὲν ἄλλη A.

IDYLL XXVI.

The Death of Pentheus.

Ἴνῳ, κ' Αὐτονόᾳ, χ' ἁ μαλοπάρανος Ἀγαύᾳ,
 τρεῖς θιάσως ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἐοῖσαι.
 χ' αἱ μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα,
 κισσόν τε ζῶοντα, καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς,
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμῶς, 5
 τὼς τρεῖς τῇ Σεμέλᾳ, τὼς ἐννέα τῇ Διονύσῳ·
 ἱερὰ δ' ἐκ κίστας ποπανεύματα χερσὶν ἐλοῖσαι,
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,
 ὥς ἐδίδασχ', ὥς αὐτὸς ἐθυμάρει Διόνυσος.
 Πενθεὺς δ' ἀλιβάτου πέτρας ἅπο πάντ' ἐθεώρει, 10
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.
 Αὐτονόᾳ πράτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια Βάκχου,
 ἐξαπίνας ἐπιούσα, τὰ δ' οὐχ ὀρέοντι βέβαλοι.
 μαίνεται μὲν θ' αὐτὰ, μαίνονται δ' ἄρ' εὐθὺ καὶ ἄλλαι. 15
 Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δ' ἐδίωκον,
 πέπλως ἐκ ζωστήρος ἐπ' ἰγνύαν ἐρύσασαι.
 Πενθεὺς μὲν τόδ' ἔειπε· Τίνος κέχρησθε, γυναῖκες;
 Αὐτονόᾳ “τόδ'” ἔειπε· “τάχα γνώσῃ, πρὶν ἀκοῦσαι”
 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20
 ὅσον περ τοκάδος τελέθει μύκημα λεαίνης·

Ἴνῳ δ' ἐξέρρηξε σὺν ὤμοπλάτῃ μέγαν ὦμον,
 λάξ ἐπὶ γαστέρα βᾶσα· καὶ Αὐτονόας ῥυθμὸς ὧτός.
 αἱ δ' ἄλλαι τὰ περισσὰ κρεανομένοντο γυναῖκες,
 ἐς Θήβας δ' ἀφίκοντο πεφυρμένοι αἵματι πᾶσαι, 25
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθήα φέροισαι.
 οὐκ ἂν ἐγὼ μῆδ' ἄλλος ἀπεχθόμενῳ Διονύσῳ
 φροντίζοι, μῆδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,
 εἴη δ' ἐνναέτης, ἧ καὶ δεκάτῳ ἐπιβαῖνοι·
 αὐτὸς δ' εὐαγέοιμι, καὶ εὐαγέεσσιν ἄδοιμι. 30
 ἐκ Διὸς αἰγιόχῳ τιμὰν ἔχει αἰετὸς οὗτος·
 εὐσεβέων παίδεσσι τὰ λῳᾶ, δυσσεβέων δ' οὐ.
 χαίροι μὲν Διόνυσος, ὃν ἐν Δρακάνῳ νιφόεντι
 Ζεὺς ὕπατος μεγάλην ἐπιγουνίδα κάτθετο λύσας·
 χαίροι δ' εὐειδῆς Σεμέλα, καὶ ἀδελφεαὶ αὐτᾶε 35
 Καδμεῖαι, πολλαῖς μεμελημέναι ἡρώταις,
 αἱ τόδε ἔργον ἔρεξαν ὀρίναντος Διονύσου
 οὐκ ἐπιμωμητόν. μῆδεῖς τὰ θεῶν ὀνόσαιτο.

27. οὐκ ἀλέγω A. and P; ἀπεχθέμεναι P. 28. τῶνδε μογήσαι A.
 29. ἐκγενέτης ἧ καὶ λέκτρῳ A. 36. ποιναῖς μεμ. ἡρωῖναι A.

IDYLL XXVIII.

The Distaff.

Γλαυκάs, ᾧ φιλέριθ' ἀλακάτα, δῶρον Ἀθανάας
 γυναιξίν, νόος οἰκωφελίας αἴσιν ἐπάβολος,
 θάρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεω ἀγλαάν,
 ὅππα Κύπριδος ἱρὸν καλάμφ χλωρὸν ὑπαπάλῳ·
 τᾷδε γὰρ πλόον εὐάνεμον αἰτεύμεθα παρ Διός, 5
 ὅππως ξέννον ἐμὸν τέρψομ' ἰδὼν κἀντιφιλήσομαι
 Νικίαν, Χαρίτων ἱμεροφώνων ἱερὸν φυτόν,
 καὶ σε τὰν ἐλέφαντος πολυμόχθῳ γεγενημέναν
 δῶρον Νικιάας εἰς ἀλόχῳ χέρρας ὀπάσσομεν·
 σὺν τᾷ πολλὰ μὲν ἔργ' ἐκτελέσεις, ἀνδρεῖοις πέπλοις, 10
 πολλὰ δ' οἷα γυναιῖκες φορέοις' ὑδάτινα βράκη.
 δῖς γὰρ ματέρες ἀρνῶν μαλάκοις ἐν βοτάνῃ πόκοις
 πέξαιντ' αὐτοενεῖ, Θευγενίδος γ' ἔννεκ' ἐϋσφύρῳ·
 οὕτως ἀνυσιεργός· φιλέει δ' ὅσσα σαόφρονες.
 σὺ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀεργῶ κεν ἐβολλόμαν 15
 ὀπάσαι σε δόμοις ἀμμετέρας ἔσσαν ἀπὸ χθονός.
 καὶ γὰρ σοι πατρίς, ἂν ὥς Ἐφύρας κτίσσε ποτ' Ἀρχίας,
 νάσω Τρινακρίας μυελόν, ἀνδρῶν δοκίμων πόλιν.

νῦν μὰν οἶκον ἔχουσ' ἀνέρος, ὃς πόλλ' ἐδάη σοφὰ
 ἀνθρώποισι νόσοις φάρμακα λύγραις ἀπαλαλκόμεν, 20
 οἰκῆσεις κατὰ Μίλλατον ἔραννὰν μετ' Ἰαόνων,
 ὥς εὐαλάκατος Θευγενὺς ἐν δαμότισιν πέλη,
 καὶ οἱ μνᾶσθιν ἀεὶ τῷ φιλαοίδῳ παρέχῃς ξένῳ.
 κῆνο γάρ τις ἔρεϊ τῷπος ἰδὼν σ'· ἥ μεγάλα χάρις
 δῶρψ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ παρ' φίλῳ. 25

24. τῷ ποτιδάν σ' P.

Berenice.

(A Fragment.)

Καὶ τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,
ἐξ ἁλὸς ῥ' ζωή, τὰ δὲ δίκτυα κέλνῃ ἄροτρα,
σφάζων ἀκρόνυχος ταύτη θεῶ ἱερὸν ἰχθύν,
ὃν λεῦκον καλέουσιν· ὃ γὰρ φιερώτατος ἄλλων·
καί κε λίνα στήσαιο, καὶ ἐξερύσαιο θαλάσσας 5
ἔμπλεα.

Epigrams.

I.

Τὰ ῥόδα τὰ δροσόμεντα, καὶ ἃ κατὰπυκνος ἐκείνα
ἔρπυλλος κείται ταῖς Ἑλικωνιάσιν.
ταὶ δὲ μελάμφυλλοι δάφναι τίν, Πύθιε Παιάν·
Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλάϊσεν.
βωμόν δ' αἰμάζει κεραὸς τράγος οὗτος ὁ μαλός, 5
τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

II.

Δάφνις ὁ λευκόχρως, ὁ καλῇ σύριγγι μελίσδων
βωκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε·
τοὺς τρητοὺς δόκακας, τὸ λαγωβόλον, ὄξυν ἄκοντα,
νεβρίδα, τὰν πήραν ᾗ ποκ' ἐμαλοφόρει.

III.

Εὖδεις φυλλοστρώτι πέδῳ, Δάφνι, σῶμα κεκμακὸς
ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη.
ἀγρεύει δέ τυ Πᾶν καὶ ὁ τὸν κροκόμεντα Πρίηπος
κισσὸν ἐφ' ἡμερτῷ κρατὶ καθαπτόμενος,
ἄντρον ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὸ φεύγε, 5
φεύγε μεθεὶς ὕπνου κῶμα καταρχόμενον.

IV.

Τήναν τὰν λαύραν, τὰς τε δρύας αἰπόλε, κάμψας
 σύκινον εὐρήσεις ἀρτιγλυφές ξόανον,
 τρισκελές, αὐτόφλοιον, ἀνούατον * *
 * * * * *

σακὸς δ' εὐίερος περιδέδρομεν· ἀέναον δὲ 5
 ρεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει
 δάφναις, καὶ μύρτοισι, καὶ εὐώδει κυπαρίσσω,
 ἔνθα πέριξ κέχυται βοτρυνόπαις ἑλικί
 ἄμπελος· εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοδαῖς
 κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη· 10
 ξουθαὶ δ' ἄδονίδες μινυρίσμασιν ἀνταχεῦσι
 μέλπουσαι στόμασιν τὰν μελίγαρυν ὄπα.
 ἔξεο δὴ τηνεί, καὶ τῷ χαρίεντι Πριήπῳ
 εὖχε' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,
 κεῦθὺς ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ, 15
 τοῦδε τυχών, ἐθέλω τρισσὰ θύῃ τελέσαι·
 ῥεξῶ γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἰσχω
 σακίταν· αἱτοὶ δ' εὐμενέως ὁ θεός.

V.

Ἀῆς, ποτὶ τὰν Μοισᾶν, διδύμοις αὐλοῖσιν ἀεῖσαι
 ἀδύ τί μοι; κῆγὼν πακτὶδ' ἀειράμενος
 ἀρξεῦμαί τι κρέκειν· ὁ δὲ βουκόλος ἄμμιγα θελξεί
 Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.
 ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρου ὀπισθεν, 5
 Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

VI.

Ἄ δέλαιε τὸ Θύρσι, τί τοι πλέον, εἰ καταταξείς
 δάκρυσι διγλήνους ὦπας ὀδυρόμενος;
 οἷχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἷχετ' ἐς ἄδαν·
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.
 αἱ δὲ κύνες κλαγγεῦντι· τί τοι πλέον, ἀνίκα τήνας 5
 ὅστιον οὐδὲ τέφρα λείπεται οἰχομένας;

VII.

Ἦλθε καὶ ἐς Μίλητον ὁ τοῦ Παιήονος υἱός,
 ἰητῆρι νόσων ἀνδρὶ συνοισόμενος
 Νικία· ὅς μιν ἐπ' ἄμαρ ἀεὶ θυέεσσιν ἱκνεῖται,
 καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρου,
 Ἡετίωνι χάριν γλαφυρῶς χερὸς ἄκρον ὑποστάς 5
 μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχνην.

VIII.

Ξεῖνε, Συρηκόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὀρθων,
 χειμερίης μεθύων μηδαμὰ νυκτὸς ἴοις.
 καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλῆς
 πατρίδος ὀθυεῖν κείμεαι ἐφεσσύμενος.

IX.

Ἄνθρωπε, ζωῆς περιφείδεο, μηδὲ παρ' ὥρην
 ναυτίλος ἴσθι· καὶ ὥς σὺ πολὺς ἀνδρὶ βίος.
 δέλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν Θάσον ἐλθεῖν
 ἠπείγεις, κοίλης ἔμπορος ἐκ Συρίας,

ἔμπορος, ὦ Κλεόνικε· δύσιν δ' ὑπὸ Πλειάδος αὐτὴν 5
 ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυσ.

X.

Ἵμῖν τοῦτο, θεαί, κεχαρισμένον ἐννέα πάσαις
 τῷγαλμα Ξενοκλῆς, θῆκε τὸ μαρμάρινον
 μουσικός. οὐχ ἐτέρως τις ἔρεϊ. σοφίῃ δ' ἐπὶ τῇδε
 αἶνον ἔχων, μουσέων οὐκ ἐπιλανθάνεται.

XI.

Εὐσθένης το μνᾶμα· φυσιγνώμων ὁ σοφιστής,
 δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν,
 εὖ μιν ἔθαψαν ἑταῖροι ἐπὶ ξείνης ξένον ὄντα·
 χῦμοθέτης αὐτοῖς δαιμονίως φίλος ἦν.
 πάντων ὧν ἐπέοικεν ἔχει τεθνεὺς ὁ σοφιστής, 5
 καίπερ ἄκις ἐὼν, εἶχ' ἄρα κηδεμόνας.

XII.

Δημομέλης ὁ χορηγός, ὁ τὸν τρίποδ', ὦ Διόνυσε,
 πᾶρ σε τὸν ἥδιστον θεῶν μακάρων ἀναθείς,
 μέτριος ἦν ἐν πᾶσι· χορῶ δ' ἐκτῆσατο νίκην
 ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσῆκον ὀρών.

XIII.

Ἄ Κύπρις οὐ πάνδημος. ἰλάσκειο τὴν θεὸν εἰπὼν
 οὐρανίην, ἀγνᾶς ἀνθεμα Χρυσσογόνας,
 οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε

ξυνόν. ἀεὶ δέ σφιν λώϊον εἰς ἔτος ἦν
ἐκ σέθεν ἀρχομένοις, ὧ πότνια· κηδόμενοι γὰρ
ἀθανάτων αὐτοὶ πλείον ἔχουσι βροτοί.

5

XIV.

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς
ἐκ σέθεν ὡσαύτως ἴσον, ὁδοιπόρ', ἔχει.
'χαιρέτω οὗτος ὁ τύμβος,' ἑρεῖς· ἐπεὶ Εὐρυμέδοντος
κείται τῆς ἱερῆς κοῦφος ὑπὲρ κεφαλῆς.

XV.

Νήπιον υἱὸν ἔλειπες, ἐν ἀλικίᾳ δὲ καὶ αὐτός,
Εὐρύμεδον, τύμβου τοῦδε θανὼν ἔτυχες.
σοὶ μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται
τιμασεῦντι, πατρὸς μνόμενοι ὥς ἀγαθοῦ.

XVI.

Θᾶσαι τὸν ἀνδριάντα τοῦτον, ὧ ξέने,
σπουδᾷ· καὶ λέγ', ἐπὴν ἐς οἶκον ἐνθης,
'Ανακρέοντος εἰκόν' εἶδον ἐν Τέφ,
τῶν πρόσθ' εἴ τι περισσὸν ῥοδοποιῶ·
προσθεὶς δὲ χῶτι τοῖς νέοισιν ἄδετο,
ἑρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα.

5

XVII.

Ἄ τε φωνὰ Δώριος, χώνηρ, ὁ τὰν κωμωδίαν
εὐρὼν Ἐπίχαρμος.

ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινού
 τιν ὦδ' ἀνέθηκαν,
 τοὶ Συρακόσσαις ἐνίδρυνται πεδωρισταὶ πόλει, 5
 οἳ' ἀνδρὶ πολίτῃ,
 (σωρὸν γὰρ εἶχε ῥημάτων) μεμναμένους
 τελεῖν ἐπίχειρα.
 πολλὰ γὰρ ποττὰν ζόαν τοῖς πᾶσιν εἶπε χρήσιμα·
 μεγάλα χάρις αὐτῷ. 10

XVIII.

Ὅ μικκὸς τόδ' ἔτευξε τῇ Θρεῖσσι
 Μήδειος τὸ μνᾶμ' ἐπὶ τῇ ὁδῷ, κηπέγραψε Κλείτας.
 ἐξεῖ τὰν χάριν ἃ γυνὰ ἀντὶ τήνων,
 ὦν τὸν κοῦρον ἔθρεψε. τί μάν; ἔτι χρησίμα καλεῖται.

XIX.

Ἀρχίλοχον καὶ στᾶθι καὶ εἶσιδε τὸν πάλαι ποιητὰν
 τὸν τῶν λάμβων, οὗ τὸ μυρίον κλέος
 διήλθε κῆπὶ νύκτα καὶ ποτ' ἁῶ.
 ἦ ῥά μιν αἱ Μοῖσαι καὶ ὁ Δάλιος ἠγάπεν Ἀπόλλων·
 ὥς ἐμμελής τ' ἔγεντο κῆπιδέξις
 ἑπεὰ τε ποιεῖν, πρὸς λύραν τ' αἰδεῖν.

XX.

Τὸν τῷ Ζανὸς ὄδ' ὕμνιν νίδν ὠνήρ,
 τὸν λειοντομάχαν, τὸν ὀξύχειρα,
 πρᾶτος τῶν ἐπάνωθε μουσοποιῶν

XVII. 5. πελωριστῇ A. 6. ὦν A. 7. σῶρον παρείχες . . . μεμνα-
 μένους A. XVIII. 3. τὰν χάριν ἁδὸν A. 4. ἔθρεψ'. ἔτι μὴν ὅτι A.

Πείσανδρος ξυνέγραφεν ὥκ Καμείρου,
 χῶσους ἐξεπόνασεν εἰπ' ἀέθλους.
 τοῦτον δ' αὐτὸν ὁ δᾶμος (ὥς σάφ' εἰδῆς)
 ἔστασ' ἐνθάδε, χάλκεον ποιήσας
 πολλοῖς μασὶν ὄπισθε κήνιαντοῖς.

5

XXI.

Ὅ μουσοποιὸς ἐνθάδ' Ἰππώναξ κεῖται.
 εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·
 εἰ δ' ἐσσι κρήγυός τε καὶ παρὰ χρηστῶν,
 θαρσέων καθίζεν, κῆν θέλῃς, ἀπόβριζον.

XXII.

Ἄλλος ὁ Χίος· ἐγὼ δὲ Θεόκριτος, ὃς τάδ' ἔγραψα
 εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρηκοσίῳν,
 υἱὸς Πραξαγόραο περικλειτῆς τε Φιλίννης,
 Μοῦσαν δ' ὀθνεῖην οὔτιν' ἐφειλκυσάμην.

XXIII.

Ἄστοις καὶ ξείνοισιν ἴσον νέμει ἥδε τράπεζα,
 θεὸς ἀνελοῦ, ψήφου πρὸς λόγον ἐρχομένης·
 ἄλλος τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Καῖκος
 χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

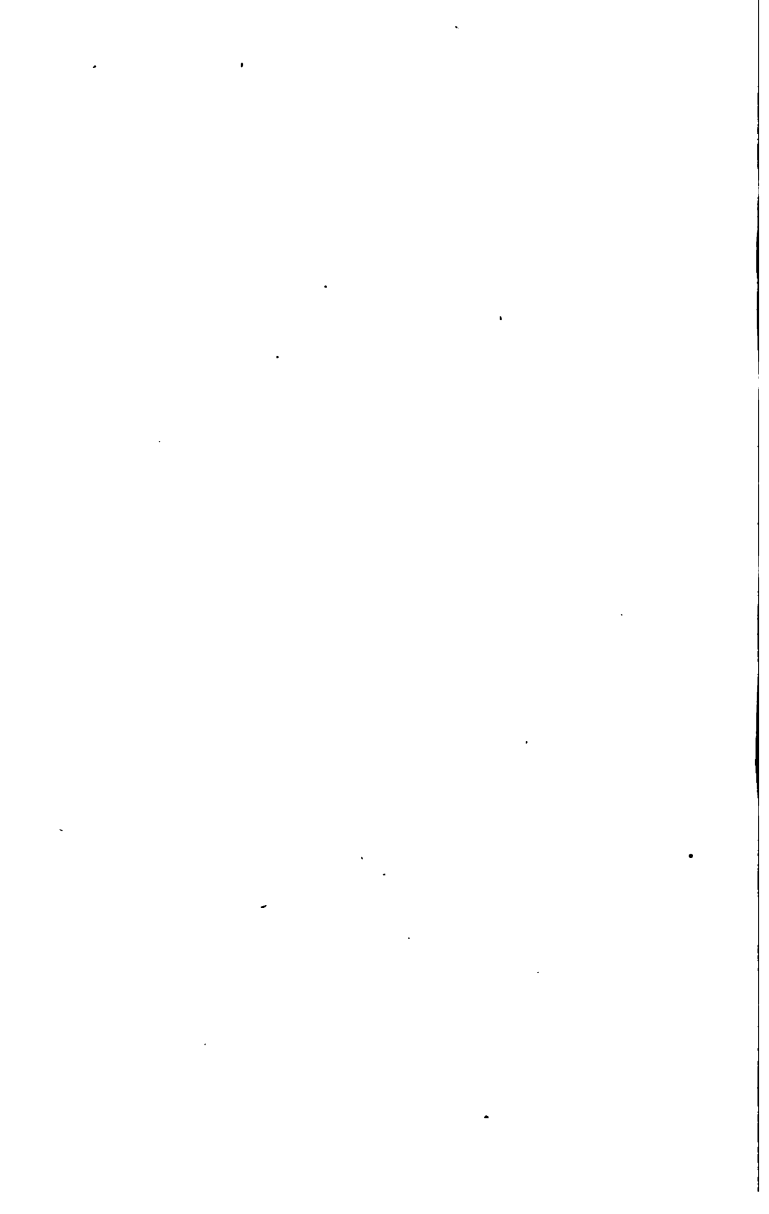
XXIV.

Αὐδήσει τὸ γράμμα τί σᾶμά τε καὶ τίς ὑπ' αὐτῷ·
 Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης.

XXV.

Ἡ παῖς ῥ' ἔχει' ἄωρος ἐν ἐβδόμῳ ἥδ' ἐνιαυτῷ
εἰς αἶδην, πολλοῖς ἡλικίης προτέρη,
δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,
νήπιον, ἀστόργου γευσάμενον θανάτου.
αἰαῖ ἐλαινὰ παθοῦσα Περιστερὶ, ὥς ἐν ἐτοίμῳ
ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

5



NOTES.

IDYLL I.

THE subject of this Idyll is a dialogue between Thyrsis a shepherd, and a goatherd whose name is not mentioned; during which the former is persuaded to sing a well-known song about the unhappy love and death of Daphnis, about whom see more on l. 64.

ll. 1, 2. There are several different interpretations of these lines. The following is preferable to any other: (i) there are two sentences exhibiting a comparison which is indicated by the *καί* attached to each—*καί ἄ πίτυς καὶ σύ*, 'just as the pine-tree, so do you:—(ii) τὸ ψιθύρισμα is the accusative depending on *μελλισδεται*: (iii) ἄ ποτὶ τ. π. must be taken together, and with ἄ πίτυς, 'the pine-tree at the spring;' cp. *ποτὶ ῥινί* in l. 18. Cp. Virg. E. 8. 28.

l. 2. *μελλισδεται*, for peculiarities of the Doric dialect, see Prelim. Remarks, p. xvii.

l. 3. *συρίδες*. See Prelim. Remarks, p. xviii.

μετά, 'next in order of merit.' So Nireus was called

κάλλιστος ἀνὴρ :

τῶν πάντων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα.

Hom. Il. 2. 674.

l. 6. Some have supposed a play on words between *χίμαρος* and *χειμάρρους* (a torrent), as if the latter were indicated by the word *καταρρεῖ*. This word is similarly used by Bion l. 55 τὸ δὲ πᾶν καλὸν ἔς σε καταρρεῖ. Compare the use of 'defluat' in Hor. Od. 1. 28, 28. *Χίμαρος* here and in Epig. 6. is feminine.

κρέας is preferable to *κρής*, where authorities are balanced, as preserving the peculiar feature of the Theocritean hexameter. See Prelim. Remarks.

l. 7. Translate, 'Sweeter is thy melody, oh shepherd, than yon echoing water (which) flows from the rock above.' There is a precisely

similar construction, 4. 39, *ὅσον αἴγες ἐμὴν φίλαι ὅσσον ἀπέσβας*, i. e. 'as dear as you (were who) are dead.' These may perhaps be most easily explained by understanding a participle, e. g. *ἄδιον ἢ τῇνο τὸ καταχῆς ὕδωρ [ὄν] καταλείβεται*; and *ὅσσον φίλη (οὔσα) ἀπέσβας*. Cp. Virg. E. 5. 83, 84.

l. 9. Observe the force of the middle voice in *ἀγωνται*, 'take for themselves.'

l. 10. *ἄρνα σακίταν*, 'a stall-fed,' i. e. weaned, lamb. The prize next in value to the *δῖς*.

l. 11. We miss here what we expect to find in place of *δῖν*, viz. some prize bearing the same relation to *ἄρνα*, as the kid to the she-goat in the corresponding speech of Thyrsis. No satisfactory emendation has been proposed. We may, however, deny the need of any by supposing, from the word *ἀρέσκη*, that the winners in this case had first choice between the two prizes, and the loser took what was left. In this way *ὑστερον* bears a more natural meaning, 'after they have chosen.'

l. 13. *ὧς*, 'where.' *αἶ τε* seems preferable to *ῥ τε*.

μυρικήαι, 'tamarisks.' A shrub with long slender branches and small scale-like leaves, thriving on the shores of the Mediterranean, fond of rocks and sandy or saline soils.

l. 14. Cp. Virg. E. 5. 12.

l. 15. This alludes to the practice in hot countries of sleeping during the mid-day heat; called now 'taking a siesta.' This mid-day sleep is often alluded to. See below, 7. 22; 10. 48. Cp. also Lucan, Phar. 3. 423

. 'medio cum Phoebus in axe est,

. pavet ipse sacerdos

accessum dominumque timet deprendere luci.'

Also 1 Kings 18. 27 'Peradventure he sleepeth.'

For the form *τὸ μεσαμβρινόν*, see below, l. 41, and on 3. 3.

l. 18. The nose was commonly represented among the ancients as the seat of anger. The word *nostrils* in Hebrew is synonymous with *wrath*. The expression originated doubtless in the appearance of anger in animals denoted by the inflated nostril. Delille, of the statue of the Apollo Belvidere, says

'Un courroux dédaigneux a gonflé ses narines.'

Imag. 5. 137.

l. 20. See 3. 47. *ἐπὶ τὸ πλεόν*, 'to the higher degree' than most.

l. 25. 'I will give you a she-goat with twin kids to milk three times,' i. e. all the milk she will give in three milkings.

l. 26. Cp. Virg. E. 3. 30, and 36 foll. for the next lines.

l. 27. *κισσύβιον*, 'a large drinking cup' or 'bowl.' Connected with *κισσός*: perhaps made of ivy-wood. See Eur. Cyc. 390.

σπίφος δὲ μισσοῦ παρέθει' εἰς εὖρος τριῶν
πηχέων βάθος δὲ τεσσάρων ἐφαίνετο.

1. 28. ἀμφῶς, 'with two handles'; lit. 'ears,' like 'diota' Hor. Od. 1. 9, 8. It was smeared with wax in order to render the wood impervious to air and damp, and so prevent the milk turning sour.

1. 29. The carving represents ivy intertwined with helichrys climbing along the outer and inner edges of the bowl: the tendril of the ivy curls about the helichrys (κατ' αὐτόν) rejoicing in its yellow flower. This ivy was probably that species called *Hedera chrysocarpa*, by Virgil 'pal-lens hedera,' the yellow-berried ivy.

Helichrys was probably *Gnaphalium stoechas*, or what we call 'sandy everlasting' or 'cudweed,' a plant, with flowers somewhat resembling the chrysanthemum, growing on sandy rocks.

1. 30. κεκοτισμένος, 'sprinkled.' Other readings are κεχροῖσμένος, and κεκομημένος.

1. 32. Within the bowl are three pictures of rustic life: the coquette, the old fisherman, and the boy watching the vineyard. Here, as in many similar descriptions in classical authors, continued actions and even thoughts and words are said to be represented in carving, a picturesque licence which by some has been unjustly criticized.

1. 34. καλὸν ἐθειράζοντες. Not a sign of nobility, but the ordinary fashion of the Dorian race. It was among the Athenians that this was a mark of luxury among the young nobles.

1. 39. τοῖς δὲ μέτα, 'besides these'; for this dative, see 17. 84 and 25. 129.

1. 40. The fisherman is in the act of gathering up his net for a cast.

1. 41. See on 3. 3.

1. 42. ἔλλοπιεύειν. See Soph. Aj. 1267 ἔλλοις ἰχθύσιν. Cp. Hes. Scut. 212 foll. for a similar description of fishing:

ἀργύρεοι δελφῖνες ἐθόλων ἔλλοπας ἰχθύς,
τῶν δ' ὑπο χάλκειοι τρέον ἰχθύες· αὐτὰρ ἐπ' ἀκταῖς
ῆστο ἀνὴρ ἀλιεὺς δεδοκημένος, εἶχε δὲ χερσὶν
ἰχθύσιν ἀμφίβληστρον ἀπορρίποντι ἐοικώς.

1. 45. Homer also similarly describes a vineyard, Il. 18. 561, and Hes. Scut. 293 foll.

οἱ δ' αὖτ' ἐς ταλάρους ἐφόρευν ὑπὸ τρυγητῆραν
λευκοὺς καὶ μέλας βότρυας μεγάλων ἀπὸ δρχων
βριβομένων φύλλοισι καὶ ἀργυρέης ἐλίκεσσιν.

This is a charming picture of rustic life; the boy set to watch the vineyard and keep out the foxes, becomes absorbed in weaving a trap or cage for locusts. Foxes had the reputation of being grape-stealers, as

in Song of Solomon 2. 15, and the well-known fable of Aesop; also in the 'sweet low Idyll' in Tennyson's Princess, 'fox-like in the vine.'

1. 46. *πυρραΐαις*. Etymologically connected with *πύρ*, 'bright yellow.'

1. 47. *ὀλίγος*, in the unusual sense of 'small,' again 22. 113, and Hom. Od. 9. 515.

1. 48. *ὄρχως*, same as *ὄρχατος*, 'orchard.' Here, the rows in which the vines were planted.

1. 50. The sense of this difficult passage is plain enough; the fox is determined to eat the contents of the boy's wallet and so render him dinnerless. The text as it stands admits of two interpretations:—(i) *ἀκράτιστον* with the second syllable long, means *having lunched*, and so must be taken with *ἐπὶ ξηροῖσι* as a rather forced expression for having had no luncheon at all; as badly off as a fish out of water: (ii) *ἀκράτιστον* with the second syllable short, as if from *κρατέω*, might mean *not master of any food*: then *ἐπὶ ξηροῖσι* goes with *καθίξη*, *put him on dry allowance*. Neither of these can be called satisfactory. Another reading is *πρὶν ἢ νάριστον*, i. e. *ἀνάριστον*, *dinnerless*, which word occurs 15. 147. Perhaps *ἀκρατισμόν*, which is gathered from the Scholia, may solve the difficulty. At all events *ἐπὶ ξηροῖσι* goes better with *καθίξη* than with *ἀκράτιστον*.

1. 52. *ἀκριδοθήραν*, a locust-trap or net. The locusts injured the vines; see 5. 108. *ἀνθερίκεσσι* probably means *stalks of asphodel*, though this meaning is generally confined to the form *ἀνθέρικος*. And perhaps we should with Meineke read *ἀνθερίκοισι*.

1. 55. *ὕγρως*, *pliant*. Cp. *ὕγρον νῶτον* of the eagle in Pind. Pyth. 1. 17. The handles are carved in imitation of acanthus, branching out all round the bowl. Cp. Virg. E. 3. 45.

ἀκανθος. This is probably the *Acanthus spinosus*, whose flowers are tinged with pink, and leaves are spiny. From this species or from *A. mollis* was taken the idea of the Corinthian capital in Grecian architecture.

1. 56. *θήμα*, a necessary alteration from *θήμα* (whose first syllable is long), unless *τι* be omitted, which however is needed.

αιολίχον. This word, which is not recognized by Liddell and Scott, is substituted by Ahrens and Fritzsche for *Αιολικόν*. The latter defends it as a formation from *αἰόλος* analogous to that of *πυρρίχος* from *πυρρός*. But Aeolis might be either the ancient name of the town of Calydon, or of the district in Aetolia in which Calydon and Pleuron were situated. See Thucyd. 3. 102 *ἐς τὴν Αἰολίδα τὴν νῦν καλουμένην Καλυδῶνα καὶ Πλευρῶνα καὶ ἐς τὰ ταῦτη χωρία*.

1. 57. *τῷ*, genitive of price.

1. 58. *τυρόεντα*. This becomes a trisyllable by the compression of

the two middle syllables into one, (as in the Latin words 'fortūitus,' 'arcūatus,') which is called synizesis.

l. 59. Cp. Virg. E. 3. 47. *πὸτὶ . . . θίγερ* are separated by tmesis.

l. 63. *ἐκλελάθοντα*, 'which causes to forget.'

l. 64. Here begin the chief beauties of this Idyll, contained in the tragical story of Daphnis, imitated by Virgil, E. 10. 9 foll., and 5. 27, 37 foll., and by Milton in language more nearly approaching the elegance of the original, in his 'Lycidas.' See Appendix, Idyll I.

Daphnis had boasted that he could not be made faithless to his bride Nais; and Venus in revenge had punished him with an irresistible passion for a maiden (see 7. 73, and 8. 93) who also loved him. But being too proud to acknowledge himself defeated, he dies, and at his death all nature weeps as for a lost friend. This strictly pastoral idea is carried out still more at length in Moschus, Epit. Bion.

l. 68. *ποταμῷ γε*. 'You certainly were not' (wherever else you were) near his native streams.

l. 78. *ἐρᾶσαι*, v. l. *ἐρασσαι* from *ἐραμαι*. The use of *ἐράομαι* as deponent is very doubtful.

ll. 80 foll. The shepherds cannot understand his state of mind. Priapus, knowing the real cause, pretends not to understand, and banters him for not yielding to his love for a maiden who is following him about everywhere.

l. 85. These words appear to be ironical. 'So very unlucky in love and helpless you are!' with such a chance of a successful wooing!

l. 95. Observe *γε μάν*, *however*. He *did* answer Venus, though he would not the herdsmen.

l. 96. *λάθρη*. It appears here as if the sense of the passage required a word of exactly the opposite meaning to this: for our first idea is of Venus appearing smilingly, but having a rankling spite in her heart. In that case we look for a word like 'openly' to join with *γελάοισα*; unless we can force the meaning of *λάθρη* into 'treacherously,' like Horace's 'perfidum ridens' Od. 3. 27, 67. Meineke mentions a conjecture *ἀδέα*, which he calls 'fortasse necessaria,' and Mr. Merry has adopted in his Fourth Greek Reader: but it seems quite unnecessary, if we interpret it thus, that Venus was inwardly smiling, but outwardly showing signs of anger. *ἀνέχουσα* might bear the sense 'prae se ferens,' 'making a show of.' Moreover Daphnis seems to answer as if Venus had spoken severely to him.

l. 102. If a note of interrogation is placed at the end of this line, the sense is much easier, and a good use can be made of *γάρ*. Thus, 'What? do you think that all my suns have set?' i.e. that my last chance of revenge is lost? not, 'that my last day has come.' For the

use of this proverbial expression cp. Livy 39. 26 'nondum omnium dierum Solem occidisse.' The answer to this question follows in v. 103. '[Not so:] Daphnis even in the grave will be a bitter vexation to Eros,' because of his unyielding obstinacy.

On δεδύκειν, see note on 4. 7.

l. 105. The verb governing τὸν Κόπριν is understood: 'Where the herdsman is said to have [charmed] Venus.' The general sense of this and following lines is as follows:—If you wish for the society of shepherds to show your triumphs, go to your old favourites Anchises and Adonis; your victory is easy there; then go to Diomedes to remind yourself that you are not invincible.

l. 106. τῇναι δρύες, κ.τ.λ. A proverbial expression which we meet with again, 5. 45. It means here, 'You are better off there, you high and mighty people, than among us poor rustics.'

κύπειρος, 'cyper-grass,' a coarse marsh-grass or sedge, very frequently mentioned.

l. 112. δπως, 'take care that,' with δρα understood before it, takes the conjunctive or future indicative. See Eur. Hec. 398, Porson.

l. 113. ἀλλά is not simply *but*: rather, as challenging, 'Come then.'

l. 117. So Ajax in Soph. Aj. 862 bids farewell to the springs and rivers; κρήναι τε ποταμοί θ' οἶδε χαίρετε.

l. 120. Cp. Virg. E. 5. 43.

l. 123. Cp. Virg. G. 1. 16, 17.

l. 125. 'Ελίκας, 'of Helice,' or Callisto, daughter of Lycaon, (whence Λυκαονίδαο in l. 126). Her tomb was shown to Pausanias by the Arcadians. See Dict. of Mythology, Art. Callisto. Pan is invited to leave his haunts in Arcadia and come to Sicily.

λίπ' ἥριον. I have here declined to adopt Fritzsche's reading λίψε βίον.

l. 127. Cp. Virg. E. 8. 61.

l. 128. Construe ἐκ κηῶ with μελίπουν, *breathing sweet odour from the wax*.

l. 129. περὶ χεῖλος, *to fit the lip*, i. e. curved so that each reed would lie close to the face.

ll. 132 foll. Let all the laws of nature be reversed, now that Daphnis is dying. Cp. Virg. E. 3. 89, and 8. 52 foll., where Virgil has apparently mistaken ἐνάλλα for ἐνάλλα by his expression 'Omnia vel medium fiant mare.'

l. 133. νάρκισσος. The variety called *Narcissus poeticus*, which has a dark purple or crimson edge to its central cup or nectary. Hence Virgil's epithet 'purpureus.'

l. 138. Cp. 7. 90, a corroboration of ἀπενεύσατο rather than ἀνενεύσατο, *he died*.

1. 147. There is an objection to the form *Αἰγίλα*, that the name of this deme of Attica was *Αἰγυλία*. So it is possible that *Αἰγυλῶ*, contracted from *Αἰγυλία*, may be a better reading. This would mean, *from Mount Aegaleos*, the hill whence Xerxes viewed the battle of Salamis.

1. 149. *Θέσσω*, *notice, perceptive*. Used also for *listen*, in 10. 41.

IDYLL II.

A WOMAN named Simaetha is represented as endeavouring by means of various magic arts to regain the lost affections of a lover. Similar incantation scenes are to be found in Hor. Epod. 5, Virg. E. 8. 64 foll., and in the account of Medea's restoration of Aeson to youth in Ov. M. 7. 180 foll.

Here Simaetha first addresses her servant Thestylis; and after line 62 tells her tale to the moon, whose attention she is supposed to have aroused. The time is midnight, and the moon is full.

1. 2. *ἀέριον*, 'the bloom of the sheep,' i. e. wool. The word *δαῖρος* in its original sense seems to denote *bloom* or *flower*; hence the choicest part of anything, as the bloom is of a plant. See 13. 27. The colour of the wool was that usually adopted in mystic rites. Cp. Virg. Aen. 3. 405, and Aesch. Eum. 1028 *φοινικοβάκτροις ἐνδυτοῖς ἐσθήμασι*.

1. 3. *βαρυνεῦντα*, 'who will vex me,' fut. participle.

1. 4. The forms of numeral adjectives in *-αῖος* signify *so many days old*. So here *δωδεκαεταῖος*, 'twelve days older since he,' &c.

1. 6. Observe that the *-ας* of the feminine acc. pl. is here, contrary to the Doric usage, lengthened. Cp. 5. 121, the word *ῥαΐας*: but see note there.

1. 7. *οἷα* here is equivalent to *ὅτι τοιαῦτα*.

1. 10. Cp. the invocation in Hor. Epod. 5. 51.

1. 12. *χθονία Ἑκάτη*, Diana in her character of ruler of the infernal regions.

1. 15. *ἔρδουσα*, *causing* these charms *to be* as effectual as those of Circe, &c. Observe the abbreviated comparison 'less potent than Circe,' for 'less potent than those of Circe.' See 5. 57.

1. 16. Perimede. Possibly the same as Agamede, who is mentioned Hom. Il. 11. 739. Cp. Propert. 2. 4. 18

'Perimedeia gramina cocta manu.'

l. 17. **ἰύγξ**. This is generally supposed to be a bird, the wryneck, which, fastened to the magic wheel, exercised some mystic attraction upon the object of the charm. See Pind. Pyth. 4. 214 **ποικίλαν ἰύγξ τετράκναμον** . . . **μαίναδ' ὄρνιν Κυπρογένεια φέρειν**. Hence the word came to be used to signify 'charm' or 'attraction,' e.g. Aesch. Pers. 990

ἰύγγά μοι δῆτ' ἀγαθῶν ἐτάρων ὑπομνησκει;

and Pind. Nem. 4. 35

ἰύγγι δ' ἔλκομαι ἥτορ νομηνία θιγέμεν.

The wheel (mentioned v. 30 as **ρόμβος χάλκεος**) had to be turned in one direction, since an opposite effect was produced by the contrary revolution. See Hor. Epod. 17. 7.

l. 18. **ἀλφίτα**. I.e. in imitation of a sacrifice, where the head of the victim before death was sprinkled with roasted barley-meal (**οὐλοχύται**) mixed with salt. Cp. Virg. E. 8. 84 'sparge molam.'

l. 19. See II. 72, the same expression. Cp. Hdt. 3. 155 **ἐξέπλωσας τῶν φρενῶν**.

l. 23. Cp. Virg. E. 8. 83.

l. 24. The crackling of these leaves was a good omen. Cp. Tib. 2. 5, 81

'Et succensa sacris crepitet bene laurea flammis,
omine quo felix et sacer annus erit.'

l. 29. Myndus was a small town in Caria, or Arcadia—authorities differ.

l. 31. Beware of construing '*thus may he be whirled to our doors*;' but remember **ᾠρί** with dative means 'at.' '*Thus may he spin (or reel) as he stands at my door*.' Calverley wrongly translates, 'May Aphrodite whirl him to my door.' Cp. Tib. 1. 5, 3

'Agor ut per plana citus sola verberare turbo.'

l. 34. **τὸν ἐν ᾧδα ἀδάμαντα**. A figurative expression for the 'inexorable decrees of Pluto.' **ἀδάμας** was a term applied by the ancients to the hardest metallic substance they knew; properly to the refuse given off in the smelting of ores containing gold. Both by Greek and Latin poets it is used figuratively as here; cp. 3. 39, and Mart. 7. 99

'Pontice, voce tua posses adamanta movere.'

And Propert. 4. 11, 4

'Ut semel infernas intrarunt funera leges,
non exorato stant adamante viæ.'

l. 35. Dogs bark at the supposed approach of the goddess. Cp. Virg. Aen. 6. 257. The cymbal or gong must then be struck, to keep off evil spirits. The same effect was supposed in the middle ages to be produced by bells.

l. 38. Cp. Virg. E. 9. 57 and Aen. 4. 522-528.

1. 55. Cp. Soph. El. 785, Hor. A. P. 476, and Racine, Phèdre 1. 3

'C'est Vénus toute entière à sa proie attachée.'

1. 58. The reptile generally used for poisonous charms was the *rubeta*, toad (?): cp. Juv. 1. 69, Propert. 3. 6, 27

'Illum turgentis ranae portenta rubetae—trahunt.'

Cp. Shakespeare, Macbeth, Act 4. Sc. 1.

1. 61. ποιῶ. We should expect ποιεῖται: cp. 3. 33.

1. 62. Cp. 6. 39. This spitting was for self-preservation from the effects of the charm she was administering.

1. 64. The aorist subjunctive is used in doubting questions instead of the future. See Part I. Arnold's Greek Prose Composition, § 17. Observe the accentuation; δακρύσω, not δακρυσῶ.

1. 66. Join *καναφόρος* with ἦνθε. 'Came in the capacity of basket-bearer.' Look out *καναφόρος* in Dict. of Antiquities. Here the occasion is of a maiden propitiating Artemis before marriage. Pausanias gives an account (Acha. 7. 18, 11) of a festival at Patrae, on the second day of which birds and beasts of all kinds, provided for that purpose by public and private munificence, were offered on the altar of the goddess.

1. 70. The nurse of Simaetha was then in the service of Theumaridas, a neighbour, and had since died. The word *Θρᾷσσα* merely means a maid-servant, called by the name of her country; so in Arist. Ach. 256 τὴν Στρυμοδῶρου Θρᾷτταν, and Plat. Theaet. 174 A and C. Similarly 'Lydus' and 'Geta' in the Latin comedies, as names of slaves.

1. 74. Simaetha, to be smart on the occasion, borrowed the *ξυστίς*, or long cloak, belonging to Cleariste. That this was a common practice is shown by

παρ' ἐμοῦ χρῆσαι πολύπηνα φάρεα, δύναι,

Eur. El. 191,

and, 'Ut spectet ludos conducit Ogulnia vestem.'

Juv. 6. 352.

1. 76. μέσαν, 'half-way.' See 7. 10.

τὸ Λύκωνος, 'the house of Lyco.'

1. 78. On ἐλιχρύσειο, see 1. 30, note.

1. 79. ὥς δὲ σελήνη

στήθεσιν ἀμφ' ἀπάλοισιν ἐφαίνετο θαῦμα ἰδέσθαι,

Hom. Hym. Ven. 89.

'Candor erat qualem praefert Latonia Luna.'

Tibull. 3. 4. 39.

1. 80. The ἀπό is separated from λιπόντων by tmesis, and must be restored to it in construing. The construction is genitive absolute.

1. 82. Cp. 3. 42, and Hom. Il. 14. 294. So with 'ut' in 'E. 8. 41, Ov. Her. 12. 33.' Also with 'dum,' Catull. 62. 45.

1. 85. Compare Senec. Hippol. 279
'Labitur omnis furor in medullas
igne furtivo *populante* venas.'

1. 88. Cp. 'oraque buxo Pallidiora gerens,'

Ov. M. 4. 134,

and 'nimius luto corpora tingit amor,'

Tib. 1. 8, 52,

and Hor. Od. 3. 10, 14. Yellow is of course the natural hue of paleness in a swarthy complexion. Observe *θάψω* the dative according to Theocritus' usage with *ὁμοίος*. Cp. 5. 48; 8. 37; 18. 21.

πολλάκι here means 'very much,' as in 1. 144 and 5. 57.

1. 89. *αὐτὰ ὀστέα*, 'my very bones;' i. e. nothing but my bones. See the same again, 4. 15. Cp. Plaut. Aulul. 520

'Ossa atque pellis totu'st ita cura macet.'

Id. Capt. 67

'Ossa atque pellis sum miser a macritudine.'

1. 90. Cp. Eur. Androm. 299

τίν' οὐκ ἐπῆλθε; ποῖον οὐκ ἐλίσσεται;

1. 91. *ἔλιπον*, 'did I leave unvisited.'

1. 104. See Hom. Il. 9. 409

ἐπεὶ ἄρ κεν ἀμείβεται ἔρκος ὀδόντων:

and id. Od. 10. 328

καὶ πρῶτον ἀμείβεται ἔρκος ὀδόντων:

where the word *ἀμείβομαι* has the same meaning, i. e. 'to-pass over.'

11. 106 foll. Cp. Sappho, Frag. 2

*ἀ δέ μ' ἰδρὼς κακχέεται, τρόμος δὲ
πᾶσαν ἄγρει, χλωρότερα δὲ ποῖας
ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύης
φαίνομαι (ἄλλα),*

Bergk. Anthol. Lyr. p. 363,

and Hor. Od. 1. 13, 6; also Racine, Phèdre 1. 3

'Je le vis, je rougis, je pâlis à sa vue;
Un trouble s'éleva dans mon âme éperdue;
Mes yeux ne voyaient plus, je ne pouvais parler,
Je sentis tout mon corps et transir et brûler.'

1. 109. *κνυζούνται*, 'whine.' Cp. 6. 30.

11. 114 foll. *ἔφθασας . . . καλέσασα . . . ἢ με παρήμεν*. Any finite tense of *φθάνω* with a participle of another verb is equivalent to the corresponding tense of that verb followed by *πρὶν*. The words above therefore would be replaced by *ἐκάλεσας πρὶν ἢ με παρήμεν*, 'you sent

κοι. before I came of my own accord; τόσον, just so much (or rather, so lit. before, as I was before Philinus in the race.' Cp. a precisely similar construction of φθάνω in Hdt. 6. 108 φθαίητε ἂν πολλάκις ἐξανδραποδισθέντες ἢ τινὰ πυθέσθαι. This sentence, simplified as above, becomes πολλάκις ἂν ἐξανδραποδισθείητε πρὶν ἢ πυθέσθαι, κ.τ.λ.

l. 118. The conditional particle κα (not καί) is concealed in κήγών, as the sense demands. ἦνθόν κα, 'I should have come' (if you had not sent for me).

l. 119. 'Myself the third or fourth;' i. e. with two or three others. εὐτίκα νυκτός, 'this very night.'

l. 120. Apples were the gift of lovers, and emblems of love. See 3. 10; 11. 10; Virg. E. 3. 70. It is not so clear why they should be called apples of Dionysus. The Scholiast quotes a passage from Philetas (?)

μᾶλα φέρον κόλποισι τὰ οἱ ποτε Κύπρις ἐλοῖσα
δῶρα Διονύσου δῶκεν ἀπὸ κροτάφων,

which refers to the golden apples of Hippomenes, to show that Bacchus first introduced that fruit.

l. 121. Cp. Ov. Her. 9. 64

'Aptior Herculeae populus alba comae;'

and Virg. E. 7. 61. Delphis wore a garland of the leaves of this tree as an athlete, and therefore under the protection of Hercules.

l. 124. The κε belongs to ἤs. Fritzsche, however, reads μ' εἰ μὲν κ', in which case κε will belong to εἰ.

l. 126. εὐδόν κα, 'I should have been content.'

l. 128. For the adoption of violent measures by lovers to break in or burn the doors that shut them out, see Hor. Od. 3. 26, 6, and Tib. 1. 1, 73

'frangere postes non pudet;'

and Ov. Am. 1. 9, 19

'Ille graves urbes, hic durae limen amicae
obsidet: hic portas frangit, at ille fores.'

l. 133. Λιπαράλου. The workshop of Hephaestus was in the island of Lipara. Ovid, Her. 15. 12, compares love to the fire of Aetna,

'Me calor Aetnaeo non minor igne coquit.'

Cp. Cat. 68. 53

'Quum tantum arderem, quantum Trinacria rupes.'

l. 157. See l. 4.

l. 161. Cp. Virg. E. 8. 95.

IDYLL III.

The Serenader.

A GOATHERD serenades Amaryllis, who is resting in a cave. Possibly the *ἀντρον* of ll. 6 and 13 is the hut in which she lives, half naturally, half artificially made in the rock.

1. 2. See 2. 6, note.

1. 3. τὸ καλόν. The article with the neuter adjective is a common substitute in Theocritus for the adverb. Cp. l. 18; 1. 15 and 51: 5. 126; 10. 48; also occasionally the neuter adjective without the article. See 8. 16; 13. 69. These lines are closely imitated by Virg. E. 9. 23.

1. 5. κνάκωνα. Cp. 7. 66.

ll. 6 foll. There is a difficulty here at the commencement of arranging the lines in the groups of three which are, except in the first six lines and the 24th, quite regular. Perhaps a line has been lost after l. 11, and l. 9 afterwards inserted to make up the six lines into distichs. Upon that supposition, the first tristich will end at ἤμεν; the second, incomplete, at οἰσῶ.

1. 7. παρκύπτουσα is a word especially appropriate to a person looking out of a window or door.

1. 8. σιμός. A peculiarity of goats, which is always preserved in representations of Satyrs. It expresses the flatness of the nose. Cp. 8. 50.

1. 9. προγένειος, another similarly characteristic feature. Cp. Virg. E. 2. 7.

1. 10. Cp. Virg. E. 3. 70; Prop. 4. 12, 17

‘Illis munus erat decussa Cydonia (guinces) ramo.’

1. 13. ἀβομβεύσα μέλισσα. This wish is no doubt supposed to be suggested by seeing the bee. ‘Would that I were *you* buzzing bee!’

1. 15. Cp. Virg. E. 8. 43, and Aen. 4. 367, also Catul. 64. 154

‘Quaenam te genuit sola sub rupe leaena?’

1. 18. κυάνοφρυ. The dark eyebrow, as well as the junction of the two eyebrows across the forehead (see on 8. 72), was a sign of beauty. Cp. 17. 53; and Anacr. 29. 10

στεφέτω μέτωπον ὀφρὺς κυανωτέρα δρακόντων.

1. 21. λεπτά, into small pieces, like τυτθὰ διατμήσας. Hom. Od. 12. 174.

1. 23. *καλύκεσσι*, 'buds (of roses).' For the combining of ivy and celery, see *Hor. Od.* 4. 11, 3.

σελίνοις, from the epithet, must be taken to be identical with our wild celery—which is an umbelliferous plant with a strong smell, like that of garden celery.

After this line imagine a pause, while the goatherd waits for an answer. Receiving none, he continues, after the interjectory line 24, in the same arrangement of tristichs, which is uninterrupted to the end.

1. 25. Cp. *Virg. E.* 8. 59.

1. 26. The thunny fish was common in shoals off the Sicilian coast, and was caught in nets, a signal being given by the look-out man (*θυννοσκόπος*) for the letting-down of the nets into the shoal. So in the Cornish pilchard fishery a look-out man is stationed on St. Michael's Mount to give notice of the approach of the shoal. Cp. *Aristoph. Eq.* 300, where Kleon is said *τοὺς πόρους θυννοσκοπεῖν*. When they were enclosed in the nets, it appears (from *Aesch. Pers.* 430, describing the destruction of the Persian fleet at Salamis) to have been the custom to beat them to death.

1. 27. There is a question whether to read *μή* or *δή* in this line. There appears to be most authority for *μή*, although the last two lines of the *Idyll* offer an argument slightly in favour of *δή*.

τὸ τεὸν ἄδύ is of course 'your gratification.'

1. 28. *μεμναμένῳ*, mentioning your name, to try by the *τηλέφιλον* if you loved me: cp. 7. 69. The leaves of the poppy (see 11. 57) were placed somehow on the hand or arm so that when struck by the other hand they might (if the omen were favourable) give a loud crack (*πλατάγημα*). Possibly the leaf was placed upon the thumb and forefinger, over a hollow made by partially closing the hand. But are we bound to consider the *τηλέφιλον* to be the poppy leaf? I take it to be the pod or seed-vessel of some plant which was laid on the arm and struck, and gave a favourable omen by cracking loudly and spurting the juice over the arm.

1. 29. *ποτεμάξατο τὸ πλατάγημα* may be translated 'made a smear with its crack,' but the reading is very doubtful. Others read *ποτιμαζόμενον* (or *ποτιμαζαμένῳ*) *πλατάγησεν*, i. e. 'cracked when it was smeared,' or 'when I smeared it.' Cp. the use of *μάξατο* in the following:

ἔξοτε τηλεφίλου πλαταγήματος ἤχετα βόμβος

γαστέρα μαντῖου μάξατο κισσυβίου,

(i. e. smeared the inside of the fortune-telling bowl)

ἔγνων ὡς φιλέεις με.

Agath. Epig. 9.

1. 34. Cp. *Virg. E.* 2. 42.

1. 35. *μελανόχρως*, i. e. 'ugly.' Cp. 10. 26 and 11. 19.

1. 36. ἐνδιαθρήπτῃ, 'give yourself airs.' So in 6. 15 and 15. 99.
1. 37. Another common superstition, denoting that something wished for was about to happen. Cp. Plaut. Pseud. 1. 1, 105
'futurum est, ita supercilium salit.'
1. 42. ὦς . . . ὦς. See 2. 82, and note there.
1. 54. γένοιτο, without ἄν, may be used potentially, but it is perhaps better to take it as a wish, 'May this be as sweet to you as a mouthful of honey!'

IDYLL IV.

A CONVERSATION between Battus a goatherd, and Corydon a cowherd, about the absence of Aegon, the master of the latter, and the neglected condition of his cattle. Like most of these bucolic dialogues it abounds in proverbs. The scene is Croton in Italy. Battus throughout is represented as a wag, whose jokes Corydon does not quite understand.

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1. 1. Cp. Virg. E. 3. 1 foll.
 1. 3. ψε by transposition of φ and σ for σφε. Battus here begins his ridicule of Corydon.
 1. 4. ὁ γέρων. Aegon's father.
 1. 6. Corydon is rather proud of his master's supposed distinction in being taken to contend at Olympia as a boxer: see l. 33. Milo, the famous wrestler of Croton, lived long before Theocritus, about 510 B. C. Either the poet refers this dialogue to that period, or uses the name Milo merely as a generic name for a champion wrestler.
 1. 7. καὶ πῶκα. καὶ before an interrogative never has its usual conjunctive force: but implies objection or incredulity. Here translate it 'when ever.' When καὶ is used as a conjunction with the interrogatives πῶς, ποῦ, τίς, &c. it follows them. See Porson on Eur. Phoen. 1367, and examples quoted there. Compare with the expression ἐλαϊον ὀπώπει, the English 'to smell gunpowder.'

The word ὀπώπει, in form pluperfect, has apparently the signification of the perfect. Precisely similar forms are λελόγχει 4. 40, πεποίη 5. 28, πεφύκει 53. 3, πεπόνθει 10. 1, πεφύκει 11. 1. An explanation of this usage of the pluperfect may be that the speaker is referring to some other time at which the action was perfect, for instance in the two examples of this Idyll: 'Was there a time in which it could be said of him, that he *had seen* oil before?' and in 6. 40 'Alas, for the

hard luck, of which it could then be said that it *had marked* me for its own!' But in 5. 33; 10. 1, where *νῦν* is joined with it, and in 11. 1, I cannot see how this is to be applied; and the forms *δεδύκειν* 1. 102 and *δεδοίκα* 15. 58, seem to point to a Doric form of the perfect inflected like the present, which may justify the rejection of the above explanation as forced and untenable.

l. 9. Battus still banters him, while Corydon is in earnest. This is evident in each line of Battus. Pollux as a boxer is celebrated in Id. 22.

l. 10. *σκαπάναν*: this would be for the preliminary matches in digging up sand, which formed part of the month's training for the boxers; called *παρορύττειν*.

εἰκατι μᾶλα, for his food during that month.

l. 11. This line presents considerable difficulty, and has caused ingenious persons to rack their brains for all kinds of emendations, such as

καὶ τῷ λύκῳ ἀμνίδα λυσσῆν:

for *λύκος* acc. plur., see Prelim. Rem. 6. 2, p. xviii. 'Milo would even excite the lamb to fury against the wolf,' i.e. if he can put pugilistic ardour into Aegon. Other readings suggested instead of *λύκος* are *λάγος* or *λίθος*, as alluding to Aegon's timidity or impassibility. But there seems to be no need of alteration; Corydon has just mentioned with pride that his master has to devour twenty sheep for his training. 'What a wolf!' thinks Battus, 'Milo will be hounding the wolves on to the flock next (*αὐτίκα*)!'

ll. 12 foll. Each has his reason for the bad condition of the cattle: Corydon, that they are pining for their master; Battus, that Corydon neglects them. And by *βουκόλον κακόν* Battus understands Corydon; but Corydon, Aegon.

l. 15. *αὐτά*. See 2. 89 and 5. 85.

l. 16. Anac. 42. 1

*μακαρίζομέν σε, τέττιξ,
ὅτε δένδρεων ἐπ' ἄκραν
ὀλίγην δρόσον πεποκῶς
βασιλεὺς σπας αἰδεῖς,*

and Virg. E. 5. 77.

l. 17. Corydon's stupidity is most amusing. He takes it all in earnest.

Aesarus, a river flowing through Croton. Livy, 24. 3, gives a description of the city, in which were 'flumen, . . . medio oppido' and 'laeta pascua ubi omnis generis sacrum Deae pascebatur pecus sine ullo pastore.'

Latymnus, a hill in the vicinity.

οὐ δᾶν. 'No, by mother earth.' Δημήτηρ (Lat. 'Ceres') being equivalent to Γῆ μήτηρ.

l. 20. Virg. E. 3. 100.

l. 21. 'The descendants of Lamprides, I mean the townspeople.' He wishes them to have such a bull for sacrifice to Juno (i.e. Iuno Lacinia, whose temple was close by, Virg. Aen. 3. 552; Livy, 24. 3), in order that her anger might be roused against them for insulting her with the offering of so meagre a beast.

l. 22. κακοχράσμων. Readings vary between this and another equally doubtful word, κακοφράσμων.

l. 23. ἐς τὸ Μάλμινον. Said to be the name of a hill. Some read ἐς Στομάλινον, 'to Salt Lake's edges' (Calverley).

l. 24. Νήαιθον, a river; mentioned with other neighbouring places in Ov. M. 15. 51.

l. 25. αἰγίπυρος, a plant of which goats were fond. Sea-holly, *Eryngium maritimum*, Linn. This plant has thick spiny leaves, whence its name; and grows near to the sea-shore. The flowers resemble thistles; the roots, prepared with sugar, were called in Queen Elizabeth's time 'Kissing Comfits.' See Shakespeare, Merry Wives, Act 5. Sc. 5. Colchester was long famous for this sweetmeat, and as lately as 1836.

κνύζα, either a kind of groundsel, *Erigeron viscosum*, Linn., or else common fleabane, which grows on the moist margins of brooks, and on wet bogs, and has a golden blossom.

μελίτεια, 'balm.' Chaucer, referring to some delicious odour, says,
'As men a pot-full of baume held
Emong a basket-full of roses.'

l. 28. ἐπάξα, Doric for ἐπάξω, 2 sing. 1 aor. mid.

l. 30. Cp. Virg. E. 2. 37.

l. 31. Glauca, a harp-player of Chios. Pyrrhus, a lyric poet of Erythrae.

l. 32. καλὰ πόλις ἔ τε Ζάκυνθος. These were probably the words of some song. 'I celebrate Croton (in the song) *Fair Zacynthus*, and (I celebrate) the promontory,' &c. The song may be supposed to run thus, 'Fair is Zacynthus, &c. . . but fairer is Croton.'

l. 33. τὸ Λακίνιον. Virg. Aen. 3. 552; Livy, 24. 3.

l. 34. Here an exploit of Milo [or of Astyanax the Milesian], and in l. 35 one of Tithormus is attributed to Aegon.

l. 36. Not necessarily the same person as the Amaryllis of Id. 3; a common bucolic name.

l. 39. For the construction, cp. 1. 8, note.

l. 40. See on l. 7. For the meaning of λελόγχει, cp. Pind. Ol. 1. 53

ἀκέρδεια λείλογχε θαμνὰ κακαγόρους.

l. 41. Here we have a string of proverbs. Cp. Tibul. 2. 6, 19

'credula vitam

spes fovet et fore cras semper ait melius,'

and Hor. Od. 2. 10, 15.

l. 44. Cp. Virg. E. 3. 96. Their attention is now diverted to the straying cattle.

l. 45. σίτθ', the letter elided is α; the word is used for driving animals: and in the plural 5. 3 and 100. Remark the article and nominative case used for vocative, as also 5. 100, ib. 102.

ὁ Λέπαργος, the same animal as Κυμαίθα in l. 46, but Battus does not know their names.

l. 47. ναὶ τὸν Πάνα. The herdsman's oath. Again 5. 14; 5. 141; 6. 21.

l. 49. ροικὸν τὸ λαγωβόλον. The crook. See 7. 19; 9. 23; where it is called κορίνα. In Homer, Il. 23. 845, καλαύροψ.

Observe the construction of ὥς τυ πάταξα, the final particle with the *indicative* mood. For other instances, see Donaldson's Greek Grammar, § 614. It implies that the action contemplated in the final sentence is no longer possible. 'Would that I had my crook, that I might have stricken you; (but that cannot be)!' Other instances are in 7. 87; 11. 55. Fritzsche, however, reads ὥς τυ πάταξα! translating it 'quam te percussissem!' and compares Id. 7. 87, but in his note on that passage appears to take ὥς as a final particle.

Here Battus runs after the straying animal, and gets a large thorn firmly stuck into his ankle.

l. 51. ἄρμοι, 'just now.' Aesch. P. V. 633: cp. with it the Doric forms, said to be Syracusan, ἐνδοῖ, ἐξοῖ, πεδοῖ. See Prelim. Rem. V. p. xvi.

l. 52. τάτρακτυλλίδες, (from ἄτρακτος,) a kind of large thistle, *Carthamus* or *Carduncellus lanatus*, Linn. A native of S. Europe and N. Africa.

l. 53. 'Staring after her I was pricked.'

l. 54. A very graphic line: he sees it, he seizes it with his nails; he draws it out in triumph.

l. 55. Cp. 19. 6.

l. 56. νήλιπος, also νηλίπους Soph. O. C. 349.

l. 57. ῥάμνοι, ἀσπάλαθοι, prickly shrubs of considerable strength. Plato, Rep. 616 A, represents tyrants in Hades tortured by being dragged over ἀσπάλαθοι:—εἰλκον παρὰ τὴν ὁδὸν ἐκτὸς ἐπ' ἀσπαλάθων κινάπτοντες.

IDYLL V.

COMATAS, a goatherd in the service of Eumares, a native of Sybaris, (i. e. a descendant of one of the old inhabitants of Sybaris; for Sybaris was destroyed 510 B.C. by the people of Croton, and the colony of Thurium was founded in its place by the Athenians about 70 years later,) and Laco, a shepherd in the service of Sibyras, a native of Thurium, meet; and after an interchange of mutual banter, proceed to sing a match in alternate stanzas. In those contests (of which we have another in Idyll VIII.) the challenger had to sing an equal number of lines in reply to each stanza of his rival, to whom the privilege of commencing belonged as receiving the challenge.

1. 2. *νάκος*, called *βαίτρα* in l. 15 and 3. 25.

1. 4. *πρῶαν*, 'the other day.' See 15. 15.

1. 5. *ποῖαν*. A particular use of *ποῖος*, implying a sneer, very frequent in Aristophanes, answering to the English expression, 'The idea of a pipe!' 'Stuff and nonsense about a pipe!' Cp. Virg. E. 3. 25 foll.

1. 7. *καλάμας αὐλόν*, a single straw pipe, in contrast to the *σῦργς*, which had seven or nine reeds cut in different lengths, joined with wax. See 8. 18.

1. 8. Observe the ironical retort of *ἐλεύθερε* to the *δῶλε* of Comatas.

1. 10. *οὐδέ*, 'not even your master Eumares has one to sleep in.'

1. 12. Cp. Virg. E. 3. 13 foll.: translate *καὶ . . . καί*, 'not only,—but also.'

1. 13. *τὰ λοίσθια*. See on 3. 3.

1. 14. He swears by Pan (see on 4. 47), and by some image or shrine of that god on the sea-shore, near which we may suppose this dialogue to be held. For Pan was regarded by fishermen as protector of the sea-coast. Cp.

Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγιαλίτην

Πᾶνα τὸν εὐόρμων τῇδ' ἔφορον λιμέναν,

οἱ γριπῆες ἐθέντο. Anth. P. 10. 10.

The epithet *ἀλίπλαγκτος*, Soph. Aj. 695, may refer to this.

1. 16. *μανεῖς*, 'in a panic frenzy;' as a punishment for my perjury. For Crathis, see Ov. M. 15. 215. Here *ἀλοίμαν*, and *ἀροίμαν* in l. 20, are optatives expressing a wish.

l. 17. Comatas answers by a similar appeal to the Nymphs, who could also, according to the popular superstition, punish with temporary insanity: any one thus afflicted being called *νυμφόληπτος*.

l. 20. Daphni's misfortunes are proverbial among the shepherds. See on l. 64.

l. 21. *θέμεν*. Cp. Latin 'ponere' Virg. E. 3. 36; and in English *to lay*. So also *κέῖται* l. 23.

ll. 21, 22. *ἐστὶ μὲν οὐδὲν ἱερὸν*, a proverbial expression = 'tis not worth much.' It is not Corban. Possibly there may be some allusion to the sacred cattle mentioned in Livy, 2. 3. See on 4. 17.

l. 22. *διαείσομαι*. Following *ἄγε*, this is probably subjunctive.

l. 23. *ὕς, κ.τ.λ.* Evidently a proverb, or commencement of a well-known fable; as 'once on a time a pig challenged Minerva.'

l. 24. *ἔρειδε*, 'set,' as a match for my kid.

l. 25. *ὦ κίναδεῦ*. 'Fox! cunning dog!' a diminutive form of *κίναδος*. So Soph. Aj. 103

ἦ τοῦπίτριπτον κίναδος ἐξήρου μ' ὄπου;

Demosth. de Cor. 281. 22 *ὦ κίναδος. καὶ πῶς;* see on 4. 7. 'How can this possibly be a fair arrangement for us? Who shears hair as an equivalent for wool?' i.e. 'I shall be laying odds if I wager a lamb to a kid, because of the value of the fleece.'

l. 27. *κύνα*. This cannot be (as the Scholiast says) referred to the lamb in depreciation; because that is Laco's own stake. Neither can *αἰγὸς πρῶτ.* refer to the *ἐριφος* staked by Comatas. Laco means that there is as much superiority in the lamb over the kid as there is in the most valuable animal's milk over the most worthless. Very probably *κύνα ἀμέλγειν* was a proverb, as we are just here in the middle of a crowd of them.

l. 28. *πεποίθεις*. See on 4. 7.

l. 29. *σφάξ, κ.τ.λ.* Another proverb with the words *is like* omitted.

ἀλλὰ γάρ. 'Well then, since,' &c.

l. 31. *μὴ σπεῦδε, κ.τ.λ.* 'Don't be in a hurry, you're not walking on fire.' A proverb.

l. 33. Cp. Virg. E. 10. 43. *πεφύκει*, see on 4. 7.

l. 35. *εἰ τό.* 'That you dare to look with such bold eyes on me who used to teach you when you were still a child.'

l. 38. *θρέψαι, κ.τ.λ.*, ironical. 'Rear young wolves if you want to be bitten.' Also proverbial; in Anth. P. 9. 47 the ewe complains,

τὸν λύκον ἐξ ἰδίων μάζων τρέφω οὐκ ἐθέλουσα

ἀλλὰ μ' ἀναγκάζει ποιμένος ἀφραδίη,

αὔξηθεις δ' ὑπ' ἐμοῦ κατ' ἐμοῦ πάλι θηρίον ἔσται,

ἢ χάρις ἀλλάξαι τὴν φύσιν οὐ δύναται.

Anglicè,

'At these udders reluctant a wolf-cub is nurst,
Mad task, which the shepherd's rash folly compels;
Soon, weaned from my milk, for my blood he will thirst,
For gratitude tames not, where nature rebels.'

l. 45. *τουντεῖ δρύες*. Proverbial, as in l. 106. He does not mean that there are oaks where he wishes to go; in fact, he says below that the pine is the chief attraction; the *τουντεῖ* and *ὦδε* must not be taken as meaning here any particular spots; but merely the words of the proverb; he means that the place of his selection is as superior as oaks to sedge. He then enumerates its advantages in the following lines; the gentle hum of bees—two fountains—birds more musical than cicalas—a better shade—and a shower of fir-cones; though what the particular advantage of this last is, is not very clear, unless they picked out the seeds and ate them.

Paley interprets it otherwise; that the pine was in Laco's place, and the falling cones were an objection to it.

l. 51. *ὑπνω*. Cp. l. 125, and Virg. E. 7. 45.

l. 52. Laco keeps up the abuse longest.

l. 53. Virg. E. 5, 67.

l. 56. *γλάχων*, 'penny-royal,' *Mentha pulegium*; a kind of mint with strong aromatic odour. It grows near streams and in damp places. See Arist. Ach. 869, and Pac. 712, where we find both forms *γλήχων* and *βλήχων*. Cic. ad Div. 16. 33 'Cras expecto Leptam, ad cuius rutam pulegio mihi tui sermonis utendum est;' i.e. the pleasant savour of your conversation.

l. 57. *τῶν ἀρνῶν*, 'than (the skins of) your lambs.'

l. 58. Milk offered to Pan; cp. Tibull. 2. 5. 27

'Lacte madens illic suberat Pan ilicis umbrae.'

l. 60. *αὐτόθι*. 'Where you are.'

l. 61. *τὸν σπαντῶ*. Understand *χώραν*, as in 22. 59. The expression has something proverbial in it, similar to the *Σπάρταν ἔλαχες, κείνην κόσμει*: found in Eur. Fragm. 695 (Dindorf). 'Spartam nactus es, hanc exorna.'

τὰς δρύας, again here 'your oaks,' i.e. your boasted advantage.

l. 62. Cp. 8. 25.

l. 64. *αἱ λῆς*. *αἱ* with the indicative as here, is only found in the most Doric Idylls. Inserted frequently in the dialogue of the Megarian in Aristoph. Ach.

l. 65. Cp. Virg. E. 3. 50.

l. 68. Ibid. l. 53.

ll. 69 foll. Each begs the umpire not to favour either himself or his adversary.

l. 74. Laco throughout shows himself very disagreeable, it must be owned: and thus we are prepared for the decision of the umpire in l. 138.

l. 78. Cp. Virg. E. 3. 52.

l. 79. ζῶντ' ἀφες. 'Don't kill him with your chattering.' Cp. Plaut. Mil. Glor. 4. 2, 92

'Iam iam sat amabost; sinite abeam si possum viva a vobis.' And Theophrastus, in his character of the Chatterer, warns every one to get out of his way, *ὅστις ἀπύρετος εἶναι θέλει*.

l. 80. Here Comatas, as the challenged party, begins the contest.

l. 82. καὶ γάρ. 'I too can boast, for,' &c.

l. 83. The Carneia, a Doric festival of nine days' duration, in the month of Metageitnion. Laco's name has doubtless reference to his Spartan origin; as slaves were often named in this manner.

l. 100. See on 4. 45.

l. 101. See the same line 1. 13.

l. 102. Names of a sheep and a ewe, of doubtful meaning. Observe the termination *-αῖθα* also in 2. 101; 4. 46.

l. 103. Φάλαρος. Said by the Schol. to be the name of a hill: but much more likely of a ram—the ram 'with a blaze.' This word *blaze* denotes a white spot on an animal's forehead, from the German 'Blässe,' 'paleness.' Applied to a dog, 8. 27.

l. 105. ἔργον Πραξιτέλους, 'a work worthy of Praxiteles.' Said perhaps in a mock-dignified manner.

l. 108. ἀκρίδες. See on 1. 52.

l. 109. ἀβαί, 'in their prime.' This word occurs in Eurip. Ion 477 *νεάνιδες ἦβαι*. Numerous emendations have been suggested for it, e. g. *αῖται*—*ἀβραι*—*ώμαί*. Cp. Virg. G. 3. 126, and Aen. 4. 514 'pubentes herbae;' and ib. E. 3. 11 'vites novellae.'

l. 111. The cigalas provoke the mowers by their incessant chirping during the midday hour of rest.

l. 112. The contest now becomes more exciting from the personal remarks made by the rivals recurring to the insinuations of the commencement of the Idyll, by allusion to foxes injuring the grapes, and beetles destroying the figs. Cp. Virg. E. 3. 10.

τὰ Μίκωνος. Cp. 2. 76, 'the grounds of Mico.'

l. 113. Cp. 1. 49, and remark the word *φοιτάω* used in both passages, denoting 'daily or frequent visits.' For τὰ ποθέσπερα, see on 3. 3.

l. 120. τις. 'Somebody is becoming annoyed.' Cp. Soph. Ajax 1138 *τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινι*.

l. 121. σκίλλας. A medicinal herb, supposed to cure bilious irritability. The species is called *Scilla maritima*, Linn. γράσας is remarkable as an exception to the rule that the acc. plur. fem. in -as in Doric is short. (So also θύρας 2. 6.) Unless it is to be construed, 'from the tomb of an old woman.' Herbs gathered from tombs were supposed to be particularly efficacious, and were used especially in enchantments. Cp. Hor. Ep. 5. 17.

l. 123. κυκλάμινον. Some kind of cyclamen, whose bulbous roots possessed medicinal properties. These are used in Italy and Sicily as food for swine; whence the name 'sow-bread.' French 'Pain de porceau;' Ital. 'Pane porcino.'

Hales, a river in the west of Lucania, mentioned by Cicero, 'apud Haletem fluvium citra Veliam millia passuum iii.' Epp. ad Att. 16. 7, and again, 'Haletem nobilem amnem,' Epp. ad Div. 7. 20.

ἐς τὸν Ἄλεντα must be taken with ἐνθῶν.

l. 125. τὰ δέ τοι σία. These are umbelliferous plants growing by the sides of ditches to the height of four or five feet; called 'water-parsnep.'

l. 126. ἃ Συβαρίτις. Understand κράνα, as in l. 146.

l. 127. βάψαι, 'dip and draw.'

l. 128. Here occur the names of several plants of which goats are fond. κύτισον, 'moon trefoil,' *Medicago arborea*, Linn. Cp. 10. 30; Virg. E. 1. 79. This plant grows wild in South Italy, and has hoary leaves and yellow flowers. It grows to the height of fifteen feet, and the Greek monks make the beads of their rosaries from its wood.

αἰγίλον, 'woodbine,' *Lonicera periclymenum*, Linn., belongs to the order Caprifoliacea, and its old name was caprifoly. French, 'Chèvre feuille.'

l. 129. σχῖνον. Perhaps 'pistachio,' *Pistacia lentiscus*, Linn.

κομάροισι, 'arbutus,' *Arbutus unedo*, Linn. Cp. Hor. Od. 1. 1, 21; Virg. G. 3. 301. A shrub which grows in profusion at Killarney and on Mount Athos; the red fruit somewhat resembles a strawberry. Pliny gives a fanciful derivation for the word 'unedo,' viz. *unum edo*, because no one who had eaten one in mistake would ever be likely to eat a second!

l. 131. Such is the most intelligible reading of this line, which is ordinarily read

πολλὰς δὲ καὶ ὡς ροδόκισσος ἐπανθεῖ.

Other alterations are of καὶ ὡς into καλῶς or into βάτους. But then what is ροδόκισσος?

κίσθος or κίστος, 'the rock-rose,' very like the common wild rose: plentiful on the shores of the Mediterranean.

- l. 137. Cp. Virg. E. 8. 55, and Lucr. 3. 7

‘Quid enim contendat hirundo Cynis?’

- l. 138. The umpire ought to have waited for Laco’s last word.

- l. 142. *ἴσ'*, ‘listen!’ See l. 149; 7. 50.

- l. 144. *ἀνυσάμην*, ‘I have realized.’ Cp. 18. 17.

ὑμῖν. An instance of what grammarians call the ‘Ethic Dative,’ or dative of special limitation of an action to some particular person. For examples, see Donaldson’s Greek Grammar, § 459 (aa), and Madvig’s Latin Grammar, § 248. Here we must translate it, ‘you see.’

- l. 145. Cp. Virg. E. 3. 97.

IDYLL VI.

THIS elegant Idyll has somewhat of a dramatic character. Two herdsmen, Damoetas and Daphnis, meet at a fountain, and while their cattle drink, sing alternately in amicable rivalry, and separate with mutual gifts. Damoetas represents Polyphemus sitting on a rock, while Galatea plays on the shore: Daphnis, as a spectator, tries to rouse him with a description of the arts by which the nymph is trying to attract her giant lover.

- l. 1. Cp. Virg. E. 7. 2.

l. 2. Aratus is introduced in 7. 98 as a friend of Theocritus. He was a poet of Soli, composer of *τὰ φαινόμενα*, in the commencement of which occur the words quoted by St. Paul, his fellow-countryman, in his address to the Athenians, Acts 17. 28.

- l. 3. *πυρρός*, ‘with the first fair down on his face.’ Cp. 15. 130.

- l. 4. *θέρους*, ‘summer;’ the genitive of time.

l. 5. This line and l. 20 are probably spurious; the challenger did *not* usually begin. See introduction to Id. 5.

- l. 6. Cp. Virg. E. 3. 64. See on 2. 120.

l. 7. Cp. 1. 85, ‘calling him the goatherd fellow, crossed in love,’ to taunt him.

l. 8. For another instance of this effective repetition of a word before the bucolic caesura, see 8. 73. So Virg. E. 5. 64; 6. 44; 3. 79.

l. 12. *θείσσαν*, i.e. the dog: but who is meant by *νιν*, Galatea or the dog? The transparency of the waves either shows the dog to Galatea as it is running on the shore, or shows Galatea to the dog: in the latter case (which seems most natural) we must read *θείσση*. The dog

is running along the shore, and looks into the sea and barks; for it sees Galatea through the clear water. The whole is a charming picture.

l. 15. διαθρύπτεται. See on 3. 36, 'like the dry down from the thistle,' as it is driven by the little eddies of wind, now hither, now thither. The same simile, though with less refinement, is used by Homer, Od. 5. 328 foll.

ὥς δ' ὅτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας
ἀμ πεδίον, πικινὰ δὲ πρὸς ἀλλήλησιν ἔχονται,
ὥς τὴν ἀμ πέλαγος ἀνεμοὶ φέρον ἔνθα καὶ ἔνθα.

One is reminded of these lines whenever he sees a stray piece of thistledown or feather just inside the open window of a railway-carriage at the point where the draught passing the carriage is met by the more violent draught passing by the window outside. Just such a *shilly-shallying* was Galatea's.

l. 17. Cp. Ov. Am. 2. 19, 36

'Quod sequitur, fugio; quod fugit usque sequor,'

and Sappho, Fr. 1. 20

καὶ γὰρ αἱ φεύγει ταχέως διώξει,
αἱ δὲ δῶρα μὴ δέκετ' ἀλλὰ δώσει,
αἱ δὲ μὴ φίλει ταχέως φιλήσει
καὶ κ' ἐθέλοισαν.

Bergk. Anth. L. p. 362.

l. 18. τὸν ἀπὸ γραμμῆς κινεῖ λίθον. This is a proverbial expression derived from a game like draughts or rather backgammon, called πέττεια ἐπὶ πέντε γραμμῶν, in which each player had five lines on the board and five men; the man, or stone, on the middle line, called ἱερὰ γραμμή, being only moved as a last resource. So it will mean here, 'she is driven to her last resource to attract you.'

On the construction τὸν ἀπὸ γραμμῆς, see Paley's note on Aesch. Cho. 498

τὸν ἐκ βυθοῦ κλωστήρα σώζοντες λίνου.

Id. Ag. 521

κήρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ,

where τὸν ἐκ β. σώζειν = τὸν ἐν β. ἐκ β. σώζειν: and κ. τῶν ἀπὸ στρατοῦ = κ. τῶν ἐν στρατῷ ἐλθὼν ἀπὸ στρατοῦ. Also in prose, ἦσθοντο οἱ ἐκ πύργων φύλακες = οἱ ἐν πύργοις φ. ἦσ. ἐκ πύργων.

l. 19. Observe κᾶλα κᾶλα. Cp. 8. 19 and Lucr. 4. 1255

'Crassaque conveniunt liquidis, et liquida crassis;'

also Hom. Il. 5. 31

Ἄρες, Ἄρες, βρότολοιγέ, κ.τ.λ.,

and Callim. Hym. Iov. 55

καλὰ μὲν ἤέξεν, καλὰ δ' ἔτραφες.

1. 20. See on v. 6.

1. 21. Polyphemus, or Damoetas, explains his tactics: he was feigning coldness and indifference to lure the nymph to acknowledgment of her love.

1. 22. This line is not quite satisfactory. Meineke's reading, *κοῦν ἔλαθ' ὀφθαλμὸν τὸν ἕνα γλυκύν*, κ.τ.λ., seems very probable.

ποθορῶμι, optative, 'with which I hope to see to the end of my life,' alluding to his disbelief in the prophecy of Telemus (l. 23), who foretold the destruction of it by Ulysses. See Hom. Od. 9. 509 and Ov. M. 13. 771

'Telemus Eurymides quem nulla fefellerat ales
terribilem Polythemon adit: "lumenque quod unum
fronte geris torva, raplet tibi (dixit) Ulysses."'

1. 24. *ποτ' οἶκον*. Cp. Virg. Aen. 11. 399 and Eur. Hec. 1252

αὐτῷ ταῦτά σοι δίδωμ' ἔχειν:

also Hom. Od. 2. 178

*εἰ δ' ἄγε νῦν μαντεύεο σοῖσι τέκεσσι
οἰκάδ' ἰών*.

1. 25. *οὐ ποθόρῶμι*. 'I won't look at her.'

1. 29. *σῆξα*, κ.τ.λ. 'I hiss to set the dog at her; for before he used to be fond of her, and to whimper with friendly action.' Cp. Hor. Od. 2. 19, 30. Fritzsche reads *σῆξα*, translating 'tacite *iubeo* canem allatrare.'

1. 35. Cp. Virg. E. 2. 25, and Ov. M. 13. 840

'Certe ego me novi, liquidaeque in imagine vidi
nuper aquae, placuitque mihi mea forma videnti.'

1. 36. *κώρα*, 'eye;' lit. the *pupil* of the eye, so called from 'pupillus,' the doll or miniature of himself that one sees in the eye of another.

1. 38. *ὑπέφαινε*, '(the sea) showed me, by reflection.' Cp. Hor. Od.

1. 19, 5.

1. 39. That no Nemesis for my vanity might overtake me.

1. 40. After this line Fritzsche inserts, in brackets, a line which is probably taken from 10. 16.

1. 43. Each began to try his new acquisition.

1. 45. *νίκη*, impf. of *νίκαμι*, 'was the conqueror.'

ἄλλος, for *ἕτερος*: again 7. 36; 22. 126; 24. 61.

IDYLL VII.

THIS beautiful and interesting Idyll appears to contain the poet's personal experience of a day of pleasure among intimate friends, told in bucolic style. The names of those mentioned are mostly fictitious. The statement of Wuestemann that the Idyll was written in the island of Cos some time before the year 284 B.C. (in which Theocritus went to Alexandria) cannot be considered indisputable. He divides the names into real and fictitious; in the former class placing Asclepiades and Philetas teachers of Theocritus, Antigenes and Phrasidamus his entertainers in Cos, and Aratus, the poet mentioned in 6. 2; and in the latter class, Simichidas (i. e. Theocritus himself), Eucritus, Amyntas, Lycidas, Ageanax. Compare with the beginning of this Idyll the opening of Tennyson's 'Gardener's Daughter.'

1. 1. The river Hales, either in Lucania, as in 5. 123, or in Cos. The probability of the scene of the poem being laid in that island is said to be confirmed by the following passage from Moschus, 3. 98

ἐν τε πολίταις

Τριοπίδαις ποταμῷ θρηνεῖ παρ' Ἄλεντι Φιλητᾶς.

But that passage is of very doubtful authority.

1. 2. εἶρπομες. Cp. Hor. Sat. 1. 5, 25. Here however rather of easy and delightful loitering.

1. 3. θαλύσια. See Hom. Il. 9. 534. A feast in honour of Ceres and Bacchus after harvest; these two divinities being connected in the invention of ploughing.

1. 5. ἐπάνωθεν, cp. 22. 164; 15. 91. Chalcon, son of Clytia and Eury-pylus, entertained Ceres. In his time a fountain was found in Cos, in the following manner: being told that water was beneath a certain spot of ground, he applied his knee and drew it (ἐκ ποδὸς ἀνυσσε). On the word χαῶν Paley says, 'Radix est χαφ (cav) et ii significantur qui quasi ex profunda antiquitate stirpem deducunt.'

1. 6. Βούρινναν, from the resemblance of the channel or aperture of the fountain to an ox's nostril.

1. 8. For a similar hiatus, see Hom. Od. 2. 120

Τυρὺ τ' Ἀλκμήνη τε ἑυστέφανός τε Μυκῆνη.

1. 10. Cp. Virg. E. 9. 59.

τὰν μεσάταν ὁδόν. Cp. 21. 19.

1. 11. τῷ Βρασίᾳ. Said by Schol. to be a Coan.

καί after οὕτω = 'when.' Cp. Xen. Cyrop. 1. 4. 28 ὁδὸν οὕτω πολλὴν διηγεῖσθαι αὐτοῖς καὶ τὸν Μῆδον ἦκειν, and Tac. Hist. 2. 95 'Nondum quartus a victoria mensis, et libertus Vitellii,' &c. Also Virg. E. 3. 8, 9.

1. 12. Cydonian, or Cretan. Cp. Hor. Od. 4. 9, 17.

σὺν Μοίσαισι take with ἐσθλόν. Cp. Hor. Od. 3. 4, 20.

1. 16. κνακόν, the pale yellow or grey colour of the goat. So τὸν Λιβυκὸν κνάκωνα, 3. 5.

ταμίσοιο, see 11. 66; 'rennet,' i. e. the gastric juice of a calf, used to coagulate the milk in cheesemaking.

1. 17. Observe the word γέρων used as an adjective; as in 21. 12; 15. 19. See also Aesch. Ag. 286 γράϊας ἐρείκης, and Catul. 68. 46 'charta anus.'

1. 18. βουκάν. See on 4. 49.

1. 20. εἶχετο χεῖλευς. 'While a smile kept playing on his lips.' The outward proof of the pleasure of meeting his friends did not pass away while he was speaking.

1. 21. τὸ μεσαμέριον (cp. 1. 15; 3. 3). But Fritzsche reads τὸ for τό. On Simichidas, see Preliminary Remarks.

1. 22. Cp. Virg. E. 2. 9, and Tennyson's 'Oenone':

'For now the midday quiet holds the hill;

The grasshopper is silent in the grass:

The lizard, with his shadow on a stone,

Rests like a shadow, and the cicada sleeps.'

1. 23. ἐπιτυμβίδιοι. The natural meaning of this word is undoubtedly 'sitting on tombs;' but applied to the lark it seems to have reference to Arist. Av. 447 foll. where an absurd fable is related, that the lark was the first of birds, before the earth; and on the death of his father because there was no earth to bury him, was obliged to bury him on his own head. This accounts for the lark's crest!

1. 25. λάνον ἐπὶ θρώσκεις; 'or are you for leaping on some one's winepress?' i. e. are you going to help tread out the grapes?

1. 26. ἀρβυλίδεσσιν, said to be a stout kind of shoe for travelling; probably then fitted with 'hobnails' or something similar, whence the λῖθος ἀείδει, 'rings.'

1. 30. καὶ τοι, κ.τ.λ. 'And yet I flatter myself that I am a match for you.'

1. 31. ὁδὸς Θαλυσίας, 'the way leading to the Thalysia.'

1. 32. εὐπέπλω. Ceres alone in ancient statues is represented clothed in full drapery.

l. 33. *πίονι*. See v. 143. 'Pinguis' in Latin is similarly used for 'rich in growth,' 'luxuriant.' Cp. Shakespeare, Hamlet, Act 1. Sc. 5

'Duller than the *fat* weed

That roots itself at ease on Lethe's wharf.'

l. 35. *ξυνέ, κ.τ.λ.* This sentence has a proverbial ring about it. *ἄως* is of course 'the day.'

l. 36. *ἄλλον*. See on 6. 45. Cp. Virg. E. 9. 64.

l. 37. Cp. Virg. E. 9. 32. *στόμα*, 'the mouthpiece.' So Homer is called by Moschus, 3. 73

τῆνο τὸ Καλλιόπας γλυκερὸν στόμα.

l. 40. *Σικελίδαν*. By this name is designated Asclepiades, an epigrammatist of Samos, mentioned also in Moschus, 3. 98

κλαίει Σικελίδας τὸ Σάμου κλέος, ἐν τε πολίταις

Τριονίδαις ποταμῷ θρηνέει παρ' Ἀλεντι Φιλητᾶς,

but see on line 1.

Philetas was a native of Cos, teacher of Ptolemy Philadelphus, and of Theocritus and Aratus, also celebrated as an elegiac poet :

'Callimachi Manes, et Coi sacra Philetæ,

in vestrum quaeso me sinite ire nemus.'

Prop. 4. (3). 1, 1.

l. 41. So Pindar speaks of crows trying to rival the eagle,

μαθόντες δὲ λαβροὶ παγγλωσσίᾳ, κόρακες ὥς,

ἄκραντα γαρνέτον Διὸς πρὸς ὄρνιθα θεῖον.

Olymp. 2. 158.

Cp. 5. 29.

l. 42. *ἐπίταδες*, 'purposely' depreciating my own talents. Lycidas was however not to be taken in ; his gift of the crook and accompanying words are evidently ironical.

l. 44. This reading of *κεκασμένον* for *πεπλασμένον* is supported by Il. 20. 35

ἐπὶ φρεσὶ πενκαλίμησι κέκασται,

and *οὐ ψευδὴς ὅδε μῦθος, ἀληθεῖρ δὲ κέκασται.*

Anth. P. 3. 18.

But *τύ* as nominative is rare.

l. 46. Oromedon is mentioned by Propertius, 4. 9 (3. 8), 48, as a giant,

'Caeum, et Phlegraeis Oromedonta iugis :'

perhaps the same as Eurymedon in Hom. Od. 7. 58.

εὐρυμέδοντος is also a various reading in this line.

δῶμον Ὀρομέδοντος then means 'a giant's house.' Wuestemann says that Theocritus is here ridiculing the custom that had grown up in his time of building extravagantly large houses.

For the *καί . . καί* introducing this comparison, cp. 1. 1, and translate :

'for to me just as the builder is very odious, who, &c., so are all those birds of the Muses, who labour in vain with their cackling against the Chian poet.'

l. 50. Lycidas, having been challenged, begins.

l. 51. Cp. Virg. E. 9. 21.

l. 52. Lycidas wishes his friend Ageanax a prosperous journey to Mitylene. See Appendix, p. 233.

l. 53. ἐφ' ἑσπερίους ἑρίφους seems to mean, 'when the kids are in the western sky.' The stars so called are ε ζ η Aurigae, underneath the first-magnitude star Capella. They are universally described as productive of storms when near their setting. Cp. Virg. Aen. 9. 668

'Quantus ab occasu veniens pluvialibus Haedis
verberat imber humum ;'

also when rising, Hor. Od. 5. 1, 27 'orientis Haedi impetus.'

The *rising* of stars mentioned by classical poets nearly always refers to their *heliacal rising*, i. e. when they first begin to be visible again after having been concealed by too close proximity to the sun, and therefore rise just before the sun. The *setting*, however, of stars in the classical poets generally refers to the *cosmical setting*, as explained below on l. 54.

l. 54. 'And when Orion is setting.' Cp. Hor. Od. 3. 27, 18 ; 1. 28, 21, where the same wind is mentioned as accompanying the setting of Orion ; and Virg. Aen. 1. 535 ; 4. 51. The setting of this constellation is mentioned as nearly simultaneous with that of the Pleiads by Hesiod, Op. D. 615, 619. That is their *cosmical setting*, or that time of year when they were just setting at sun-rise ; or about the end of October. See too Virg. G. 1. 221.

l. 57. 'Halcyon days.' By this name were known certain days in winter when Halcyone was said to brood on her nest. See Ov. M. 11. 745

'Perque dies placidos hiberno tempore septem
incubat Halcyone pendentibus aequore nidis :
tum via tuta maris ; ventos custodit et arcet
Aeolus egressu.'

According to Aristotle, Hist. An. 5. 8, the halcyon sits for seven days before the winter solstice, and brings out and nurses its young for seven days after it. It is only seen, he says, at the setting of the Pleiads, and at the winter solstice, and appears first at sea-ports.

This is of course a popular delusion, but has been kept up by poets of more enlightened days, e. g.

'Secure as when the Halcyon breeds, with these
He that was born to drown might cross the seas.'

Dryden, Astraea Redux, 236.

We cannot tell what bird the halcyon was; it certainly was not our king fisher, which builds in holes by running streams.

1. 58. ἔσχατα, the weeds that mark the limit of the waves on shore. The winds bring the waves high up over this.

1. 59. Cp. Virg. G. i. 398.

1. 63. ἀνήτινον. This is not *Anethum graveolens*, which is unknown in Sicily, but probably *Anethum foeniculum*, or 'fennel.' See Virg. E. 2. 48, and Alcaeus, Fr. 36, in Bergk's Anthol. Lyr. p. 380

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέraisιν
περθέτω πλεκτὰς ὑποθυμίδας τις.

1. 64. λευκοῦων. The white variety of ἴων, generally rendered 'violet.' But it is doubtful whether it should not rather be rendered 'iris,' because the violet is exceedingly rare in Southern Italy and Sicily, and of later introduction than the plant so frequently noticed by the ancient pastoral poets: whereas the iris is very common in those regions, growing wild in great profusion. Pliny's description of the 'viola,' Hist. Nat. 21. 6, agrees exactly with the iris, and not at all with the violet, in several particulars; and Ovid, M. 10. 190, speaks of the appearance of a 'viola' after its stalk is broken, in words which evidently have reference to some plant with a tall and naked stem. Chaucer refers to a white foreign species of iris:

'His nekke was white as is the flouwr de lis.'

The fleur-de-lis was the name for several species of iris. It seems more probable on the whole that the 'viola' and ἴων should be the iris, than the 'wall-flower*.'

1. 65. πτελεατικόν. It is not known where this place was; Ephesus, Arcadia, Cos, and Thessaly, all being mentioned by different Schol. It is singular that a place famous for wine should not have been more generally mentioned. This doubt inclines one to believe that the word may be connected with πτελέα, 'the elm,' as vines were trained upon that tree.

1. 66. κύαμον. For dessert, to encourage drinking. See Arist. Pax 1132

πρὸς πῦρ διέλκων
κάνθρακίζων τοῦ ῥεβίνθου
τὴν τε φηγὸν ἐμπυρεύων.

Plato, Republ. 372, C, τραγήματα σύκων κύαμων ἐρεβίνθων.

1. 68. κνύζα. See on 4. 25.

* From a paper in Archaeologia, vol. iii. by the late Earl Stanhope.

ἀσφοδέλῳ, *Asphodelus ramosus*, a liliaceous plant, allied to 'squills.' Its usefulness was proverbial. See Hes. Op. et D. 41

δσον ἐν μαλάχῃ τε καὶ ἀσφοδέλῳ μέγ' ὄνειαρ.

σελίνῳ. See on 3. 23.

1. 69. Cp. 3. 28.

1. 70. ἐς τρύγα. Cp. Hor. Od. 1. 15, 16. Fritzsche here reads αὐταῖσιν κυλίκεσσι. It is difficult to see the exact force of αὐτός here, unless it be taken as used proleptically—'fastening my lip on nothing but the cup,' for at the end of the draught no liquor would remain in it.

1. 71. Cp. Virg. E. 5. 72.

1. 72. Λυκωπίτας. From Lycope, a city of Aetolia.

1. 73. Ξενίας. It is doubtful whether this is a proper name, or an adjective, 'the foreign nymph.' See on 1. 64.

1. 74. Cp. Virg. E. 10. 13; and on 1. 64.

1. 76. Cp. Hom. Od. 19. 205, of the grief of Penelope. The word belonging to εἶτε (a repetition of κατετάκετο with Daphnis for its subject) is understood.

1. 77. ἰσχατώντα, 'the limit of the world,' like 'Extremum Tanain,' Hor. Od. 3. 10, 1.

1. 78. αἰπόλον. Comatas. This goatherd, who was in the habit of offering up his master's (ἀνακτος) goats to the Muses, was as a punishment locked up by him in a chest, to see if the Muses would help him out. The name Comatas in Id. 5 belongs to a Lucanian: this might possibly favour the view that the scene of this Idyll is laid there, and not in Cos.

1. 81. κέδρον, wood used for coffins and chests in which anything was to be preserved. The scent of the wood was probably considered adverse to decay. Cp. Hor. Ars Poet. 332, where the oil of cedar-wood is mentioned as a preservative against decay.

1. 82. The agency of the Muses in feeding him is prettily imagined. Their utterances issuing from his lips had made them so sweet as to attract the bees to come and feed him with flowers and their honey.

1. 83. Cp. Virg. E. 6. 47.

1. 86. ἐπ' ἐμεῦ, 'in my life-time.'

1. 87. ὥς ἐνόμμενον. See on 4. 49; here with imperf. indic. Translate, 'in order that I might have been now tending;' a wish which cannot, alas! be gratified.

1. 130. Πύξας, gen. case of Πύξα. Buxentum, in Lucania.

1. 134. νεοτμήτοις. The vines were pruned twice, in summer and the middle of October, to let in the sun. Here we understand the second pruning. Cp. Hor. Od. 2. 3, 5 foll.

Here follows a beautiful description of an afternoon of tranquil enjoyment in the open air, the climax of which is in the line 143. Every sense was pervaded with the breath of the fruits that the rich summer had just handed over to the ripening autumn. We see here a grace and refinement unrivalled in the pages of bucolic poetry; a thoroughly genuine expression of the love of nature. See Appendix, p. 235.

1. 135. *κατὰ κρατὲς*, 'down upon our heads.'

1. 138. Cp. Virg. E. 2. 13. *αἰθαλλώνας*, 'rejoicing in the heat.'

1. 139. *ἔχον πόνον*, 'were employed.' So Hesiod, Scut. 305

πᾶρ δ' αὐτοῖς ἱππῆες ἔχον πόνον.

It is difficult to imagine that a *tree-frog* can be meant by *ὄλολυγών*, though the word is used of the male frog in Arist. H. A. 4. 9, 11. Frogs only croak during their breeding-time, and the *tree-frogs* take to the water at that period.

The Latin name by which Cicero translates the *ὄλολυγών* of Aratus is '*acredula*.' See Cic. de Div. 1. 14

'Saepe etiam pertriste ciet de pectore carmen
et matutinis *acredula* vocibus instat?'

evidently some bird, (Lang translates 'the little owl'); and whatever bird it was, the same verb, *τρύζω*, is applied to it in an epigram of Agathias, Anth. Pal. 5. 292

*καὶ λιγυρὸν βομβεῖσιν ἀκανθίδες ἡ δ' ὄλολυγὸν
τρύζει τρηχάλαις ἐνδιόουσα βᾶτοις.*

1. 141. *ἔστεινα*. Cp. Virg. E. 1. 59.

1. 142. *ξουθαί*. This word, as an epithet of *γένος* applied to birds by Arist. Av. 753, Eur. Hel. 4, has been supposed to refer to musical sound rather than to colour: but I prefer the rendering 'tawny.'

1. 144. Cp. Hom. Od. 2. 588, and Virg. E. 7. 54.

1. 146. *βραβύλοισι*, 'sloes;' called in Mod. Greek *ἀγριοδαμάσκηνα*, wild Damascenes, i. e. damsons.

καταβρίθοντες. See 15. 119, and cp. Ov. M. 15. 76

'... sunt fruges, sunt deducuntia ramos
pondere poma suo.'

1. 147. 'And the four-year-old resin was being removed from the head of the casks,' i. e. from the mouth of the wine-jars, which were thus preserved from the air. Cp. Hor. Od. 3. 8, 9; 1. 9, 7; Tibul. 2. 1, 28.

'Chio solvite vincla cado.'

1. 149. The wine given to Hercules in the Centaur's cave was a present from Bacchus to Pholus, who opened it to entertain Hercules on his expedition to slay the Erymanthian boar. The other centaurs

flocked to the treat, and the quarrel ensued in which Hercules shot them down with his poisoned arrows.

l. 152. ὄρεσι, 'with masses of rock.' For the account of this, see Hom. Od. 9. 480 foll.

ἦκε δ' ἀπορρήξας κορυφὴν ὄρεος μέγαλοιο
καὶ δ' ἔβαλε προπάροιθε νεὸς κυανοπύργοιο.

l. 154. διακρανᾶσατε, 'tempered with your sacred stream.'

ll. 155 foll. In conclusion we have the image present in the poet's mind ever since the day of this festival: the goddess (probably a rustic statue) standing by the heap of grain, smiling, holding in her hands sheaves of corn and poppies, the emblems of fertility and plenty.

IDYLL VIII.

THIS Idyll appears to be in a very imperfect state, and possibly was made up, at the time of the collection of Theocritus' poems, from fragments of two or perhaps more Idylls. The lines 30-32, 61, 62, 71, 81, have the appearance of being inserted to fill up and connect the unconnected parts. Paley attributes the insertion of the elegiac lines 33-60 to the influence of Philetas the preceptor of Theocritus. The subject is the usual bucolic singing-match, between a cowherd, Daphnis (l. 6), and a shepherd, Menalcas (l. 9).

l. 2. Cp. Virg. E. 7. 3, 4. ἀνάβω means 'not yet quite grown up.' πυρροπρίχῳ, see on 6. 3.

l. 10. εἴτε πάθοις. The usual Greek euphemism for death was παθεῖν τι. Translate, 'even if you were to sing yourself to death.'

l. 11. Cp. Virg. E. 3. 28.

l. 13. In this line, θησεύμεσθα in the *middle* voice, and the spondee in the fourth foot which violates the rule of bucolic caesura, are objectionable. It is a question whether ἀεθλος as well as ἀεθλον can mean 'a prize.' Ahrens would have καὶ τίνα θησεῖς μισθὸν ἐμὴν ὅτις ἄρκιος εἴη—the substitute for θησεύμεσθα is here very ingenious. Another reading is ἀλλὰ τί θ. δ' κεν δ. ἄρκιον εἴη, and εἴη is better Greek with than without κεν.

l. 14. It does not appear necessary to insert γε after θες, as the line is

generally written ; or to fill up the hiatus before ἀμνόν. Either we may suppose a digamma to commence the word (for there is the same hiatus in the next line), or that it is Homeric, as in Il. 13. 22 ἀφθίτα αἰεΐ, and ibid. 23. 274 ; 2. 87.

1. 15. Cp. Virg. E. 3. 32.

1. 16. The counting of the sheep would be accomplished as they came into the fold.

ποθέσπερα is an adverb. See on 3. 3, with the article 4. 3.

1. 17. τὸ πλείον. Mind the article. 'What shall be the advantage that the winner shall gain?'

1. 18. σύριγγα ἐννεάφωνον. Something superior to the ordinary σύριγξ, which had only seven notes. The form is described by Tibul. 2. 5, 31

'Fistula cui semper decrescit harundinis ordo,
nam calamus cera iungitur usque minor.'

Cp. Virg. E. 2. 32 ; 2. 36.

1. 19. ἴσον ἴσον. See on 6. 19. The wax was equally applied at the top and bottom of each reed, so that the whole was firm and compact.

1. 20. κατθέειν. See on 2. 34.

1. 26. 'Suppose we call you goatherd.'

1. 27. φαλαρός. See on 5. 103.

1. 29. Observe the change to the imperfect : 'the boys began to sing, and the goatherd was ready to decide.'

The next three lines, as remarked in the argument, are probably spurious.

1. 33. θεῖον γένος. So exactly do the lines of the two rivals correspond, that we see from l. 37 that the words θεῖον γένος refer only to ποταμοί, as in that line γλυκερόν φυτόν applies only to βοτάναι. See this exactness again in the pause in lines 35, 39.

1. 35. ἐκ ψυχᾶς, 'according to his (Menalcas') wish.'

τάς. The short Doric accusative, standing before ἀμνίδας, is another instance in favour of the digamma. See ll. 14, 15.

1. 36. μηδὲν ἔλασσον. See ll. 42.

1. 40. ἀφθονα πάντα, 'all his sheep ungrudgingly.'

1. 41. The first three lines of this tetraстich are generally attributed to Daphnis, and the lines 45, 46, 47, to Menalcas. But Menalcas being the shepherd, naturally speaks of the object of his care being benefited by the presence of his friend Milo, whom he mentions again l. 51 ; and similarly Daphnis would naturally speak of ὁ τὰς βῶς βόσκων, κ.τ.λ.

ἐνθ' οἷς, understand ἐστὶ διδυμάτοκος.

1. 43. The same pause again, and in the answer l. 47, as in ll. 35.

39. The *ἐνθα* in this and the corresponding line 47 means 'where,' in answer to the *ἐνθα*, 'there,' of l. 41.

l. 45. Cp. Virg. E. 7. 57.

l. 47. Considering l. 93, the reading *ἐνθα καλὰ Ναις* is probably more correct than *ἐνθ' ἃ καλὰ παῖς*, particularly as the form of the line is both more graceful and more in harmony with its corresponding line 43.

l. 49. *ἀνερ*. Cp. Virg. E. 7. 7; Hor. Od. 1. 17, 7; Ov. Fast. 1. 334
'placare sacrorum

numina lanigeræ coniuge debet ovis.'

δ. Observe the rough breathing; the word means 'where.' The sense is, 'Go, O he-goat, to the thickest depth of the wood, for he (Milo) is in that (depth); and say to him,' &c.; the direction to the *σιμαὶ ἔριφοι* being parenthetical.

l. 52. There is no necessity for another *καί* in crasis with the article at the commencement of this line or for altering (as Fritzsche does) δ into ὦς: δ can be considered long before the πρ as in l. 54, and 2. 70: 5. 11, 69; 7. 2, 5, 101, 108; where a short vowel is lengthened before a mute and liquid *in arsi*: also *in thesi*, 7. 24; 10. 29, 44, 56; 13. 3, 16; 14. 53, 65, 68, &c. Hor. Od. 1. 2, 7 mentions the same office of Proteus.

l. 53. Perhaps it would be better to give this tetrastich to Menalcas, on account of the *σύννομα μάλ'* of line 56. Then ll. 57-60 would belong to Daphnis and suit him better, on account of *γυναικοφίλας* in l. 60, as referring to his love for Nais mentioned above, l. 47. In that case we must suppose the last four lines of Daphnis corresponding to the lines 53-56 to have been lost.

Πέλοπος, proverbially rich. Cp. Tyrt. Fr. 12. 7

οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἴη.

l. 56. Translate, 'looking towards the Sicilian sea at my sheep feeding together.' Cp. Wordsworth, Poems of the Imagination, No. 16

'The cattle are grazing,

Their heads never raising,

There are forty feeding like one.'

l. 57. Cp. Virg. E. 3. 80.

ll. 61, 62. See Argument.

l. 66. Cp. Hom. Il. 2. 24

οὐ χρὴ παννύχιον εὔδειν βουληφόρον ἀνδρα.

l. 68. Cp. Virg. G. 2. 201. The meaning of the line is, 'you will not be tired (of eating) by the time it begins to grow again,' i.e. 'it will begin to grow again before you are tired of cropping it.'

l. 72. Here we are again in difficulties as to the connection between this and the song of Menalcas: but as these may be all fragments of

different poems, it is useless to attempt to explain or to arrange. We must be satisfied with the elegance of the lines.

σύνοφρυς. The mark of beauty was considered to be a narrow forehead with eyebrows meeting. This Tennyson, in his Oenone, calls 'the charm of married brows.' So, in ordering the painter to give a faithful likeness of a lady, the Pseudo-Anacreon says,

ἔχέτω δ' ὅπως ἐκείνη
τὸ λεληθότως σύνοφρυν
βλεφάρων ἴτην κελαίνην,
τὸ μεσόφρυνον δὲ μὴ μοι
διάκοπτε μήτε μίσηγε.

Art was employed to assist nature in the perfecting of this mark of beauty. See Ov. Art. Am. 3. 201

'Arte supercillii confinia nuda repletis,'

and Juv. 2. 93

'Illa supercillum madida fuligine tinctum

' obliqua producit acu.'

1. 73. Cp. for repetition of adjective, 6. 8.

1. 74. λόγων τὸν πικρόν. 'The sharp retort' which is generally made, or ought to be made, to such flattery. It was considered dangerous to receive praise or personal advantages without repudiating it; for if such praise were prompted by envy, it would be injurious.

1. 77. Cp. Hor. Ep. 2. 23 foll.; Virg. G. 2. 470; E. 5. 46.

1. 79. Cp. Virg. E. 5. 32.

1. 83. μέλι λείχων. The rustic idea of perfect happiness. A proverbial expression moreover. Cp. Plaut. Cas. 2. 8, 81

'Ut quia te tango videor mihi mel lingere;'

Calpurn. E. 4. 149

'Verum quae imparibus modo concinuistis avenis
tam liquidum tam dulce sonant ut non ego malim,
quod Peligna solent examina, lambere nectar.'

1. 87. Paley objects to εἰς, here used simply in place of εἰ. It is similarly used again 13. 22 and 15. 98, in both of which passages also Paley suspects an interpolation.

1. 89. See on 2. 34.

1. 91. The regret mingled with the joy of the bride is similarly spoken of by other poets, e. g. Tibul. 3. 4, 31

'Ut iuveni primum virgo deducta marito
inficitur teneras ore rubente genas;'

and Catul. 62. 20

'Hespere qui caelo fertur crudelior ignis
qui natam possis complexu avellere matris;'

and Tennyson, In Mem. 39

‘When crowned with blessing she doth rise
To take her latest leave of home,
And hopes and light regrets that come,
Make April of her tender eyes.’

l. 93. Part of the legend about Daphnis was that he married a certain Naïs. Cp. Ov. Art. Am. i. 732

‘Pallidus in lenta Naïde Daphnis erat.’

After this he became enamoured of another maiden, who was perhaps called Xença (see 7. 73); but, determined not to give way to this new love, he underwent all the distress of mind which is recorded in Id. i. 65 foll.

IDYLL IX.

IN this Idyll again we have apparently fragments of Theocritus connected, and concluded by verses composed by the compiler.

Daphnis and Menalcas are supposed to have grown up.

The first six lines are no doubt spurious. All these interpolations are however of a very early date, as they are imitated by Virgil.

l. 2. Cp. Virg. E. 3. 58.

l. 3. Cp. 4. 4; 25. 104.

l. 5. ἀτιμαγεύοντες. The noun ἀτιμαγέλαι is used 25. 132.

l. 10. There seems to be no reason for altering ἀπώσας. Meineke has proposed ἀπώσας. Fritzsche reads ἀπ' ἀκρας.

Observe the position of the adjective λευκᾶν at the commencement of the line: similarly 11. 13 and 48; 15. 119.

l. 11. See 5. 129.

l. 12. Cp. Virg. E. 7. 51.

l. 16. ὅσσ' ἐν δνεύρῳ, a proverb, according to the Scholiast, who also attributes to Homer a line which cannot be found there, i. e.

οὐδ' εἴ μοι τόσα δοίη ὅσα ψεύδονται δνειροί:

the only line resembling it being Il. 9. 385, which ends with the words ὅσα ψάμαθός τε κόπῃς τε. Cp. Apoll. Rh. 2. 305

δαίνυτο φινέδι

Ἀργαλέως οἶόν τ' ἐν δνειράσι θυμὸν λαίνας.

l. 19. χορία, ‘paunch.’ See again on 10. 11.

1. 20. *φayóí*. See passage of Aristoph. quoted on 7. 68. This *φayós* was probably the fruit of the *Quercus aegilops* or 'great prickly-cupped oak,' whose acorns are used in tanning, and called Velani, or Valonia in the Morea and adjacent countries, which produce them abundantly.

χαμαίνοντος, 'when it is winter,' an impersonal genitive absolute. οὐδ' ὅσον ὥραν ἔχω, 'I care less.' Cp. Virg. E. 7. 51.

1. 21. There is a charming simplicity about this comparison truly bucolic; 'I care less for winter than a toothless man for nuts when he can get gruel.'

1. 25. *στρόμβω δοτρακόν*, 'the shell of a conch,' or *Murex Tritonis*, Linn. This must have been a large specimen of shell-fish, to be divided into five (1. 27).

1. 26. *Hyccara*, or *Hycara*, a town on the north coast of Sicily.

1. 27. See 22. 75.

1. 28. The narrator here proceeds to relate the answer which he gave to the two shepherds. On *φαίvere φῶδας*, see next note.

1. 30. There is a doubt in the reading of this line between *φύσω* and *φύσῃς*. If *φύσῃς* be right, the narrator is addressing himself, so that the sense remains the same. But what is the sense? There was a superstition that falsehood brought upon those who were guilty of it some personal disfigurement (see 12. 24), such as a blister on the tongue or nose, or a black nail or tooth. (Hor. Od. 2. 8, 3.) But to what does the hope or prayer (or whatever is expressed by *μηκέτι φύσω*) refer, if it is supposed to be part of the narrator's song? The general interpretation is that he is expressing a hope that what he says about the friendship between himself and the Muses is true. This is not satisfactory, and I cannot understand *μηκέτι*.

I would suggest that the line be joined directly with the preceding, and *μή ποτ'* be read instead of *μηκέτ'*: *μή* will then depend upon *φαίvere*, thus:—'Oh Muses, illuminate (or glorify) the song which I then sang in the presence of those herdsmen, so that I may never incur the penalty of falsehood,' i.e. if he boasted in his song of the friendship of the Muses, and they did not back him up by making it illustrious, his boast would be proved false.

1. 32. *Ἰρῆες*. In this word the *η* belongs to the Doric, and the *α* to the Attic dialect. The same in the words *κηρήρ*—*Ἰήσων*—*Πρίηπος*.

1. 34. *ἐξαίνυς*. If this is a correct reading, it is a very remarkable substitution of an adverb for an adjective. It might possibly be emended *εὐφαιμένους*. Valckenaer conjectured *ἔδαρ ἐργαίνυς*.

1. 35. Cp. Hor. Od. 4. 3 foll.

1. 36. Cp. Hor. Ep. 1. 2, 23 'Circes pocula,' 'no magic spell has ever power over them.'

IDYLL X.

A THOROUGHLY natural spirit of country life animates this characteristic Idyll.

Battus and Milo are reaping together. Battus cannot get on with his work, and confesses that he is in love; and at the request of his companion sings the praises of Bombyca his sweetheart, who, from his description, was not likely to have a crowd of admirers. Milo, a totally different character, who despises such nonsense, sings a song containing partly maxims of country life, partly satirical abuse of the bailiff, and sneers at his comrade's 'spoony' disposition. See Appendix, Idyll X.

1. 1. βουκαῖε. See also l. 57. This word properly denotes a man who ploughs with oxen; hence it means any rustic or (conveying a sort of idea of clownishness) 'clod.' Cp. Il. 13. 824 βουγάϊε.

πεπόνθεις. See on 4. 7.

1. 2. ὄγμον, properly a 'furrow;' hence the track which the reapers make through the corn.

1. 4. ὥσπερ δὲς ποίμνας, 'as a sheep (is left behind) the flock.' Cp. Hom. Od. 9. 448.

κάκτος: the *Cactus Opuntia*, which has stalks composed of broad flat joints, grows plentifully on Etna. Cp. τύμμα, for the wound of a thorn, in 4. 55.

1. 6. ἀρχομένω 'when (the day) is only just beginning.' This is Ahrens' reading for ἀρχόμενος.

αὔλακος, 'furrow,' hence the corn growing along it: the genitive is governed by ἀποτρῶγεις.

1. 8. Cp. Aristoph. Plut. 1127

ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς.

1. 9. τῶν ἔκτοθεν, 'of things unconnected with his business.'

1. 11. χαλεπὸν, κ.τ.λ. A proverb, of which Milo has a large stock. Lit. 'It is hard to give a dog a *taste* of paunch;' i. e. if he once tastes it, he will have it all. So Milo hopes that he may never be in love the least; for fear a degeneracy from his stern impassible habits should follow rapidly.

This proverb is also found in Hor. Sat. 2. 5, 83, where however Horace seems to have misunderstood the meaning of *χορίω* and expressed it by 'corio,' 'leather;' unless 'corium' can likewise signify 'paunch.'

l. 12. *ἐνδεκαταῖος*. See on 2. 4.

l. 13. More proverbs: 'You are drawing wine from a cask, that's plain;' i. e. you have abundance, you have no need to work, if you can afford so much time to be in love. 'But I,' he adds, 'have but sour wine and not enough of that.' *ὄξος* was the common stuff given to labourers, as we should say 'small beer,' 'swipes.'

l. 14. Battus continues without noticing Milo's muttered interruptions. 'All at home (he says) is neglected.' Cp. Virg. E. 2. 70.

ἀπὸ σπέρῳ is not to be understood literally, because the period was only eleven days; but they are the words of the proverb.

l. 15. *ἄ Πολυβότα*, 'the servant of Polybotas.' See 2. 70.

l. 17. Another proverb. Cp. Hor. Od. 3. 2, 31. Milo, hearing who was Battus' sweetheart, laughs heartily at his choice. 'You have (says he) what you have long wished for,' i. e. you will be well punished for your folly in falling in love.

l. 18. *μάντις*. Some kind of cricket, or locust: to which Milo compares Bombyca, on account of her thinness and swarthy colour.

l. 19. *αὐτός*, 'alone.' See 4. 15; 21. 2.

l. 20. *μὴ δὴ μέγα μυθεῖ*. 'Don't you boast,' you may be yourself overpowered by the unexpected god.

l. 24. *τὰν ῥαδινάν*, 'the slender girl.' So *he* calls her; others would call her 'bag o' bones.' Cp. Lucret. 4. 1167

'*ῥαδινὴ* vero est iam mortua tussi,'
she who is in the last stage of consumption is called '*ῥαδινή*.'

l. 26. The lover sees his sweetheart through the rose-coloured medium of love, which makes all her blemishes appear beauties. Cp. Lucret. 4. 1146

'Hoc faciunt homines plerumque cupidine caeci
et tribuunt ea quae non sunt his commoda vere:

nigra μελίχροος est; immunda et foetida *ἄκοσμος*;
caesia παλλάδιον; nervosa et lignea, *δορκάς*, &c.;

who is thus imitated by Molière, Misanth. 2. 5

'Ils comptent les défauts pour les perfections,

Et savent y donner de favorables noms.

La pâle est au jasmin en blancheur comparable;

La noire à faire peur, une brune adorable:

La maigre a de la taille et de la liberté;

La grasse est dans son port pleine de majesté, &c.;

also Hor. Sat. 1. 3, 39 foll., and Ov. Ar. Am. 2. 657

'Nominibus mollire licet mala. Fusca vocetur
nigrior Illyrica cui pice sanguis erit;
si paeta est, Veneri similis; si flava Minervae;
sit gracilis, macie quae male viva sua est.'

l. 28. 'What if she be of a dark complexion? Such also is the hue of sweet flowers.' Cp. Virg. E. 10. 38. For *ῥον*, see 7. 64.

γραπτὰ ὑάκινθος. Whatever flower this was, it bore upon its petals marks similar to AI or V, which were the subjects of two different legends; the AI being supposed to represent the name ΑΙΑΞ (Ajax), from whose blood the flower sprang; the V being the origin of a similar legend about Hyacinthus. Cp. Mosch. Epit. Bi.

*νῦν ὑάκινθε λάλει τὰ σὰ γράμματα, καὶ πλέον αἱ αἱ
βάμβαλε σοῖς πετάλοισι.*

Of its flower Ov. M. 10. 206 foll. says,

'Flosque novus scripto gemitus imitabere nostros.
tempus et illud erit quo se fortissimus heros (Ajax)
addat in hunc florem folioque legatur eodem.

Ipse suos gemitus foliis inscribit et AI AI
flos habet inscriptum funestaque litera ducta est;'

also Virg. E. 3. 106.

Thus two different legends, probably referring to two different flowers, became confounded together. The flower meant here may be either the *gladiolus* or the *delphinium Ajacis*, which is a kind of larkspur; or the Martagon lily, commonly called Turk's cap.

l. 30. Cp. Virg. E. 2. 63.

l. 31. The crane followed the plough to pick up the grain; this we learn from Anth. Pal. 7. 172

ἀρπάκτειραν σπέρματος ὑψιπέτη Βιστονίαν γέρανον.

l. 33. *χρύσει ἀνεκείμεθα*. 'We would be set up as golden statues.' Cp. Virg. E. 7. 35, and 17. 124.

l. 34. *τὼς αὐλῶς*, 'Your flutes,' which you had formerly when playing to the mowers in the farm of Hippocoon.

l. 35. *σχῆμα*, 'a costume;' i. e. some special and appropriate *get-up*. *ἀμύκλας*, 'dancing-shoes' from Amyclae.

l. 36. *ἀστράγαλοι*, 'thy feet are white and well-proportioned as dice.'

l. 37. *τρύχνος*. This word, of which the Schol. says the right form is *στρύχνος* (whence our *strychnine*), denoted some variety of nightshade. We may imagine the comparison to be with the narcotic properties of the juice. Her voice had a soft and *soothing* tone, just as the sound of murmuring waters or whispering leaves is said to invite sleep.

1. 38. Ironical, of course.

1. 40. 'Alas! here am I a bearded man, and no match for so graceful a poet.' Still in sarcasm.

1. 41. See on 1. 142; 7. 50.

Ἀντίερα. There was a legend about a man of his name who, after hospitably receiving strangers, used to compel them to go out and reap with him, and end by murdering them. There appears to be no allusion to that here, but only to the name as connected with the earliest accounts of reaping and of reapers' songs.

The song itself consists of short maxims, like the gnostic poems of Solon and Theognis.

1. 45. **σύκινοι ἄνδρες**, 'men of fig-wood,' i. e. good for nothing. Cp. Hor. Sat. 1. 8, 1. The same habit of passers-by abusing the idleness of labourers in the field is alluded to by Horace (Sat. 1. 7, 30), where he says that a man was so great a master of abusive language, that the passer-by who addressed him as 'cuckoo!' or 'lazy loon!' would never get the last word.

1. 46. It is recommended here that the sheaf should be laid down so that the part of the stalk which was cut (**ἡ τομά**) should point towards the prevailing wind. This was supposed to fill out the ear.

1. 48. **τὸ μεσαμβρινόν**. See on 1. 15. Cp. Virg. G. 1. 298. The dryness of the corn at midday would of course favour the threshing, as it would impede the reaping. With **φεύγειν** as with **ἀρχεσθαι**, &c., understand **δεῖ** or **χρῆ**. **ὕπνος** is Doric for **ὑπνους**.

1. 51. **ἐλινύσαι**. See on 1. 15.

1. 52. Here the character of the song changes into abuse and ridicule of the close-fisted bailiff.

1. 55. 'Remember to cook our porridge better, stingy Mr. Bailiff; and take care you don't cut your fingers *splitting the cumin seed*.' Stingy people were said to split cumin or cress seed; just as we say 'to skin a flint.' Aristophanes has a delightful word expressing it: **κυμνοπριστοκαρδαμογλύφον**.

1. 57. **λιμυρόν**, 'miserable,' 'contemptible.'

IDYLL XI.

WE have here a poem addressed to Nicias, who was, we may suppose, in love; and the poet recommends him to do as Polyphemus did, and try the charm of music as an antidote. Nicias was a physician; the

XIIIth Idyll is also addressed to him, and the XXVIIIth was sent with a present to his wife. We are told by the Scholiast that Nicias answered this Idyll approvingly, and that the first two lines of his answer were

ἦν ἄρ' ἀληθὲς τοῦτο, Θεόκριτε· οἱ γὰρ Ἑρῶτες
πολλοὺς ποιητὰς ἐδίδαξαν τοὺς πρὶν ἀμούσους.

This is one of the most perfect specimens of genuine pastoral poetry that has come down to us. The expression ὁ Κύκλωψ ὁ παρ' ἡμῶν in v. 7, points to Sicily as the place where it was written.

1. 1. πεφύκει. See on 4. 7.

1. 2. For different kinds of remedies anciently in use, see Blomfield on Aesch. P. V. 488. The principal were χριστά, παστά, πλαστά, and πιστά, to which were added βρωσιμά, and ἐπωδαί. For the idea, cp. Ov. M. 1. 523

'Hei mihi quod nullis amor est medicabilis herbis.'

1. 4. ἐπ' ἱ, 'in the power of.' Cp. 15. 72, and Hom. Od. 13. 60
γῆρας καὶ Θάνατος, τὰ τ' ἐπ' ἀνθρώποισι πέλονται.

1. 7. οὕτω, 'thus;' that is, by aid of this remedy.

ὁ παρ' ἡμῶν. See Argument.

1. 10. He did not love her in the ordinary manner, and show his affection by sending apples, or roses, or locks of his hair; but in downright frenzy.

1. 11. ὀρθαῖς μανίαις, 'downright frenzy.' ἀγείτο, κ.τ.λ. Cp. 13. 67.

1. 12. αὐταί, 'by themselves.' Cp. Virg. E. 4. 21; 7. 11. See on 10. 10.

1. 13. χλωρᾶς. Observe the emphatic position of this adjective. See on 9. 10.

1. 16. κύπριδος ἐκ μεγάλας. Join these words with the preceding line, 'having an abominable wound at his heart (received) from great Venus.'

βέλεμνον is the subject of παῖζε.

1. 20. The comparisons of Galatea's beauty put into the mouth of Polyphemus are wonderfully in keeping with the perfectly pastoral character of the scene and the poem. As a contrast to these lines, and for no other reason, it is worth while to refer to Ovid's imitation in Met. 13. 789 foll., and remark how he has indulged his wearisome habit of wearing an idea threadbare.

Virgil (E. 7. 36) is far simpler, and in better taste. Cp. also Catullus,

'Puella tenellulo
delicatio haedo;'

and, better still, Martial's beautiful lines to Erotion, 5. 37.

A more modern imitation is in Polyphemus' famous song in Handel's *Acis and Galatea*,

'O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright than moonshine night,
Than kidlings blithe and merry!'

l. 21. *ῥομφακος ὤμῳ*. The grape then was more shining than when covered with the bloom of ripeness.

l. 22. *αἰθ'* = *αἰθι*, 'hither.'

l. 24. Cp. Hor. Ep. 12. 25.

l. 25. Cp. Virg. E. 8. 37.

l. 26. Neptune and Thoosa, the daughter of Phorcys, were Polyphemus' parents.

φύλλα for flowers; again 18. 39; 22. 106.

l. 31. Cp. Virg. E. 8. 34.

The Cyclops here describes with delightful simplicity his own ugliness, but says that this does not matter as he is so rich. Cp. Ov. M. 13. 851.

l. 34. Cp. Virg. E. 2. 31; Ov. M. 13. 529.

l. 36. Cp. Calpurn. Ec. 2. 68 foll.

'Mille sub uberibus balantes pascimus agnos
totque Tarentinae praestant mihi vellera matres;
per totum niveus premitur mihi caseus annus.'

l. 37. *ταρσοί*. Cp. Hom. Od. 9. 219

ταρσοί μὲν τυρῶν βρῖθον.

l. 39. *τίν* here and in lines 55 and 68, and in no other place in Theocritus, is accusative.

l. 40. *νυκτὸς ὠπρί*. See 24. 38.

l. 41. *μανοφόρος*, from *μήνη*, 'having a crescent-shaped blaze.' Cp. Hom. Il. 23. 455

*ὅς τὸ μὲν ἄλλο τόσον φοίνιξ ἦν, ἐν δὲ μετώπῳ
λευκὸν σῆμ' ἐτέτυκτο περίτροχον ἥντε μήνη.*

Some compare Hor. Od. 4. 2, 57 foll.; but in that passage the poet (I have always thought) intended to compare with the crescent moon the outline of the top of the forehead and the two sprouting horns, not any spot: this resemblance the head of a kid would not bear.

l. 42. Cp. Virg. E. 9. 39 foll., a very close imitation of this passage.

l. 43. *ὀρεχθεῖν*, 'to roar.' So in Hom. Il. 23. 30, Od. 5. 402

ρόχθει γὰρ μέγα κύμα.

Compare with this the expansion of the same idea by Tennyson in the Princess,

'Come, &c.
 and let the wild
 Lean-headed eagles yelp alone, and leave
 The monstrous ledges there to slope, and spill
 Their thousand wreaths of dangling water-smoke.'

1. 46. μέλας κισσός, the common ivy. See on 1. 29.

1. 49. Observe the genitive after εἶλοντο, as if with omission of μάλλον.
 Cp. Soph. Phil. 1100

τοῦ λφόνος δαίμονος εἶλον τὸ κάκιον αἰνεῖν.

1. 50. λασιώτερος, 'too hairy.'

1. 52. καίόμενος, 'singed.' The allusion is both to the ardour of his love, and the actual singeing with which he invites Galatea to modify his bristly appearance.

1. 53. τὸν ἐν'. So 6. 22.

1. 55. ὡς κατέδυν. Observe the indicative mood after ὡς, and see note on 4. 49.

1. 57. See on 3. 28.

1. 58. τὰ μὲν, the poppies; τὰ δέ, the κρίνα λευκά, probably *snowdrops*, which would appear in January in that climate. Or perhaps *Helleborus niger*, which we call Christmas rose.

1. 60. αὐτόθι, 'on the spot.'

1. 61. We learn from Hom. Od. 9. 125 that the Cyclopes were unacquainted with nautical matters. Hence Polyphemus will have to wait for some chance traveller to teach him to swim.

1. 63. 'Come out, O Galatea, and when you have come out, forget, as I do sitting here to-day, to go home again.'

1. 65. Cp. Virg. E. 2. 28.

1. 66. For τάμισον, 'rennet,' see 7. 16.

1. 67. ἡ μήτηρ, κ.τ.λ., 'It is all my mother's fault.'

1. 71. σφύσδειν, 'burn with fever.'

1. 72. Cp. Virg. E. 2. 69 foll.

For ἐκπεπότασαι, see on 2. 19. Theocritus no doubt aimed these last lines at his friend Nicias.

1. 75. τὰν παρειῶσαν ἀμελγε. A regular shepherd's proverb, equivalent to our 'bird in the hand,' &c. Cp. Callim. Ep. 32

χοῦδος ἔρως τοῖόςδε τὰ μὲν φεύγοντα διώκειν
 οἶδε, τὰ δ' ἐν μέσσω κείμενα παρπύεταιαι,

and Hor. Sat. 1. 2, 108.

1. 76. Cp. Virg. E. 2. 73.

l. 78. *κικλίζοντι*, 'giggle.' The words are evidently etymologically connected.

l. 79. *ἐν τῇ γῇ*. On land, if not at sea.

l. 80. *ἐποίμαινεν*. Cp. Eur. Hipp. 151, Aesch. Ag. 652, with the word *βουκολλῶ*. There is besides, of course, an allusion to Polyphemus' ordinary occupation.

l. 81. *χρυσόν*, for a doctor's fee. A hit at Nicias.

IDYLL XIII.

THIS Idyll also is addressed to Nicias; and contains an account of the loss of Hylas, whom, as he was drawing water at a fountain for the use of the Argonauts, the enamoured Nymphs dragged in.

This subject is also mentioned by Virgil, E. 6. 43 foll., and (apparently in imitation of this Idyll) by Propertius, Eleg. 1. 23, 17 foll.

Hylas was son of Theiodamas, king of the Dryopes, who had been killed by Hercules.

l. 1. The subject of *ἔτεχ'* is the unexpressed antecedent of *φῖ τινι*. 'It was not for us alone, as we used to think, Nicias, that the God, whoever was the parent of Eros, begat him.'

Cp. Plat. Symp. 176 B *γονῆς γὰρ Ἐρωτος οὐτ' εἰσὶν οὔτε λέγονται ἢ φῶδένος οὐτ' ἰδιώτου οὔτε ποιητοῦ*.

l. 4. Cp. Hor. Od. 4. 17, 21.

l. 6. The combat between Hercules and this Nemean lion is described at length in 25. 167 foll.

l. 11. Paley considers this line interpolated. It is of course out of place for day-break to come between mid-day and evening; and the two last would be especially the times of rest and leisure which Hercules would devote to the education of his *protégé*.

With *λεύκιππος*, cp. Aesch. Pers. 386 *λευκόπῳλος ἡμέρα*.

l. 14. *κατὰ θυμόν* = 'ex sententia,' 'satisfactorily,' 'according to his wish.'

l. 15. This line has given rise to much discussion. The general interpretation is that *εὖ ἄλω* is a metaphor from animals of draught, and means 'drawing well,' i. e. doing a good share of the work; so as to make a well-matched pair with Hercules, like the 'iuvenci' in Virg. G. 3. 169. Accordingly Lang translates, 'that he might drive a straight furrow.' Why should we not, however, understand an entirely different metaphor, viz. that of *weight*? For *ἄλω* is of frequent use, to

express the weight of anything, 'to draw or turn the scale.' In this way we get a more special meaning for *πεποννημένος* and *ἀλαθινόν*, as applied to the working of metal and the quality of the result. I would then thus translate l. 15, 'And by showing good weight might turn out for him a sterling man.'

l. 16. *μετά* here, as frequently, = 'to fetch.' We use 'after' in the same way. Cp. 7. 24.

l. 17. Cp. Catull. 64. 4

'Quum lecti iuvenes Argivae robora pubis,
auratam optantes Colchis avertere pellem
ausi sunt vada salsa cita decurrere puppi.'

l. 20. *Μιδεάτιδος*. See 24. 1.

l. 22. Paley considers this and the two following verses interpolated: I do not quite see why. The Symplegades were at the entrance of the Euxine sea from the Thracian Bosphorus: consequently at the time of the events narrated in this Idyll, the scene of which is on the shore of the Propontis, the Argo had not yet passed through them: but what of that? The lines in question are merely the poet's description of the vessel, as it were reminding the reader; 'the Argo, that ship, you remember, which, by passing through the Symplegades on its way to Phasis, fixed them for ever.'

l. 23. The words *βαθὺν δ' εἰσέδραμε Φάειν* are parenthetical, and would naturally come at the end of the sentence. 'She swooped through the great expanse like an eagle, and ran into the deep Phasis.' So Ov. M. 7. 6

'Multaque perpassi claro sub Iasone tandem
contigerant rapidas limosi Phasidos undas.'

l. 24. *χοιράδες*, 'rocks projecting above the sea.' Also called *χοίροι*, from their resemblance to a hog's back.

ἔσταν, 'became fixed,' because they were destined to do so as soon as any ship had passed through them unhurt. The question naturally arises, if the Argo was the first ship launched, what ships did the Symplegades crush?

l. 25. This refers to the heliacal rising of the Pleiads, i.e. when they just rise long enough before the sun to be visible at early morning in the east. See on 7. 53, Virg. 4. 231, Hes. Op. D. 384. They would be in this position about the end of April, when the lambs are weaned, and fed apart. Cp. Eur. Cyc. 27

*παῖδες μὲν οὖν μοι κλιτύων ἐν ἑσχατοῖς
νέμουσι μῆλα νέα.*

The traces of the bucolic poet are manifest in these lines, and again

30-35, and in the description of the fountain; though the Idyll generally is in the Epic style.

1. 29. νότῳ, 'by means of the south-west wind.' So also

πολιοῦ πέραν πόντου χειμερίῳ νότῳ χωρεῖ.

Soph. Ant. 335.

We may call this the dative of coincidence; it is really almost equivalent to an adverb.

1. 30. Κιανῶν. The town of Kios on the south-west of Bithynia.

1. 31. Cp. Virg. G. 1. 46.

1. 32. κατὰ ζυγά, 'in pairs' according to the benches of the ship, each of which held two rowers.

1. 34. ὄνειρα, 'a great advantage for couches of leaves.'

1. 35. βούτομον, 'the flowering rush,' *Butomus umbellatus*, Linn.; the epithet ὀξύ applies well to its three-sided leaves, likely to wound a hand incautiously gathering the pink flower, which stands on a stalk two or three feet high. Or possibly it refers to the acrid taste of the same leaves.

κύπειρον. See on 1. 106.

1. 40. ἡμένει, 'low-lying.' So 'Usticæ cubantis' Hor. Od. 1. 17, 11; 'Thapsum iacentem' Virg. Aen. 3. 690, and, nearer still, Sil. Ital. 8. 508 'per udos Alba sedet campos.'

1. 41. χελιδόνιον. This is not the *Chelidonium* or Celandine, evidently; though what it is must be left to conjecture.

ἀδίσαντρον. *Adiantum capillus Veneris*. The well-known maiden-hair fern.

1. 42. See on 3. 23 for σέλινα.

ἀγρωστis. This plant receives the epithet *μαλιθεής* in Hom. Od. 6. 90. It is probably the *Cynodon* (or *Panicum*) *dactylon*, which is a thickly growing grass with creeping stem.

1. 45. ἔαρ ὀρώσα. Cp. Hor. Od. 4. 5, 6.

ll. 46 foll. See the imitation in Propert. 1. 20, 43 foll.

'Tandem haurire parat demissis flumina palmis
innixus dextro plena trahens humero.

Cuius ut accensæ Dryades candore puellæ
miratæ solitos destituere choros,
prolapsum leviter facili traxere liquore;
tum sonitum rapto corpore fecit Hylas.'

1. 47. ἔφυσαν, 'clung.' So Hom. Il. 6. 253

ἐν τ' ἄρα οἱ φῦ χειρί.

1. 50. ἀθρόος, 'all of a heap,' used graphically of the lion gathering himself together for a spring in 25. 252.

l. 52. A meteor was supposed to foretell wind. So Hom. Il. 4. 76

οἶον δ' ἀστέρα ἦκε Κρόνον παῖς ἀγκυλομήτεω

ἢ ναύτησι τέρας, ἥδ' στράτῳ εὐρέϊ λαῶν.

Hence the sailor warns his companions to raise the yards and sails.

Cp. Milton, P. L. 4. 556

'swift as a shooting star

In autumn thwarts the night, when vapours fir'd

Impress the air, and shows the mariner

From what point of the compass to beware

Impetuous winds.'

δπλα, like Lat. 'arma,' 'any part of the rigging.'

l. 56. Μαιωτιστί. Join with εὐκαμπέα: 'well bent after the Scythian pattern.' These bows, when unstrung, would be reflexed like a letter C, and when strung be in the form of a cupid's bow.

l. 58. From Hom. Il. 11. 462

τρίς μὲν ἔπειτ' ἦϋσεν ὅσον κεφαλῇ χάδε φανός

and see again Propert. l. c.

'Cui procul Alcides iterat responsa, sed illi

nomen ab extremis fontibus aura refert.'

Cp. Virg. E. 6. 44.

l. 66. ἀλώμενος governs ὄρεα. So Eur. Hel. 532

πορθμοὺς ἀλῶσθαι μυρίους.

ll. 67, 68. These two lines present difficulties which have given rise to many conjectures. The emendation of Hermann (γέμεν for μένεν) is the only reading which makes sense of τῶν παρεόντων, 'the ship had her complete crew.' If μένεν is retained, I would suggest at the end of the line τῶνδ' ἀπεόντων, 'while these (Hercules and Hylas) were absent.' Again, to make sense of ἰστία ἐξεκάθειρον, Reiske reads ἱκρια, 'the decks;' and Ziegler ἐξεχάλαινον, for which word there is no authority. The sense we want is, 'they took down the sails again, waiting for the absentees;' and this is given by Wordsworth's conjecture αὐτε καθείλον.

l. 72. μακάρων, for this genitive, cp. Hor. Od. 3. 13, 13.

l. 73. Wordsworth reads ἥρωα, supposing a play upon the word involved in ἥρώησε: but surely this is foolish, because they did not call him ἥρωα but λιποναύταν, because he deserted the Argo. However Lang has apparently thought it worth representing in translation, 'they girded at Herakles, the heroes, because he roamed from Argo.'

l. 75. ἄξενον. See Ov. Trist. 3. 11, 7 'inhospita litora Ponti.'

IDYLL XIV.

THIS Idyll (like the XVth) is an imitation of some *mime* of Sophron, in which the male character of the middle class is portrayed, as in the XVth is the female. Both Idylls abound equally in proverbs. The subject of the present Idyll is as follows: Aeschines has invited a friend Thyonichus, in order to confide to him the sad tale of his quarrel with his sweetheart Cynisca, on account of her preference of one Lycus, and to ask his advice about going to Alexandria to take service in the army of Ptolemy Philadelphus. His friend sketches the character of Ptolemy and strongly recommends him to do as he proposes.

There is a difference of opinion as to whether this was written at Syracuse or Alexandria: it seems to have been written, at all events, for Ptolemy to read. Disturbances at Syracuse, which lasted from the death of Agathocles, 289 B.C., till the praetorship of Hiero, 275 B.C., induced many of the inhabitants, and among them Theocritus (who probably may be alluded to as Simus in line 53), to emigrate to Alexandria. It seems probable therefore that during that period Theocritus, at the court of Ptolemy, wrote this Idyll with a view of pleasing that monarch by inducing others of his countrymen to join him there.

l. 1. χαίρειν, understand λέγω. Lat. 'iubeo salvere.'

ἀλλὰ τοιαῦτα, 'Well, the same to Aeschines!'

l. 2. ὥς χρόνιος, 'What a time since we met!'

l. 3. 'We are not getting on very well.'

ταῦτα for διὰ ταῦτα, as in Arist. Pac. 414

ταῦτ' ἄρα πάλαι τῶν ἡμερῶν παρεκλεπτέτην
and Nub. 319

ταῦτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγγ' ἡ ψυχὴ μου πεπόνηται.

l. 4. After Alexander's time beards became unfashionable. Cp.
Juv. 9. 12

'Horrida siccae silva comae.'

l. 6. Cp. Arist. Nub. 103

τοὺς ὠχριοῦντας, τοὺς ἀνυποδῆτους λέγεις
ὧν ὁ κακοδαίμων Σωκράτης;

1. 7. 'He was in love, too, I expect;—but with bread;' a half-starved philosopher.

1. 8. παίσδεις ἔχων, 'you are always joking.'

1. 9. 'I shall go mad unawares some day: I am only a hair's breadth from it now.'

1. 11. κατὰ καιρὸν, 'just as it suits you.'

1. 15. Βίβλινον. Whatever wine this was, it is praised by Athenaeus, who gives two accounts of it, one, that it came from Bibline in Thrace; another, that it was made from a kind of vine called βίβλια, grown in Italy.

1. 16. τετόρων. Cp. 7. 147.

ὥς ἀπὸ λανῶ, 'fresh and fruity.'

1. 17. I have adopted Wordsworth's conjecture κτεῖς for τις, which used to be a puzzle. They were eating things calculated to increase a desire for drinking—truffles and snails. Cp. Mart. 4. 46, 11 'Cum bulbis cochleisque.' The *Cochlea* or *Helix pomatia* is now in many countries considered a delicacy. A passage in Athenaeus, 8. p. 356, F. (κτένας, βόλβους, μέγαν τε πουλύπουον) confirms the conjecture. This κτεῖς = Lat. 'pecten' (cp. Hor. Sat. 2. 4. 34), or scallop, whose shell bears an unmistakable resemblance to a comb.

ἐξηρέθη, 'were picked specimens;' cp. the use of ἐξαιρετός.

ἦς πότος ἀδύς, 'it was a jolly drinking-bout!'

1. 19. ὧπιος, 'to the health of whomsoever each wished.' Cp. for the genitive case, Hor. Od. 3. 19, 9.

1. 21. παρεόντος ἐμεῦ, 'because I was present:'. she dared not mention Lycus' name.

1. 22. λύκον εἶδες; An allusion to the superstition that on meeting a wolf you became dumb if the wolf saw you first. See Virg. E. 9. 54. But here there appears to be no question which saw the other first: simply 'did you meet a wolf?' Of course with allusion to her lover, Lycus.

1. 23. κηφάπτ', καὶ ἐφῆπτο, 'and she blushed.' We may compare with this line the jokes of Falstaff upon Bardolph's red nose—'Thou art the knight of the burning lamp.' 'Thou hast saved me a thousand marks in links and torches,' and the like.

1. 24. 'Lycus is the man.'

1. 25. Observe the sneer in πολλοῖς δοκέων, 'Whom many people imagine to be good-looking.'

1. 26. κλύμενον, 'notorious.'

1. 27. 'This had come to my ears also, just in a whisper.'

1. 28. Cp. 10. 40, 'letting my beard grow as a man in vain,' i. e. without developing also a man's determination and discretion.

1. 30. τὸν ἐμὸν Λύκον ἀπ' ἀρχῆς, 'the story of my rival L. from beginning of his courtship; adapting it to some Thessalian air.'

1. 31. κακαὶ φρένες, 'a mischievous fellow!'

1. 34. τὸν ἰσῆς, 'whose hot temper you know.' It seems that he struck Cynisca; but it may mean that he struck the Larissean, and that Cynisca, frightened at the prospect of a general fight, was glad enough to run away, and he followed her with the taunts of
ll. 36-38.

1. 35. κάλλαν, understand πλεγήν. Cp. Aesch. Ag. 1357

παῖα δέ νιν δῖς

καὶ πεπτακότι

τρίτην ἐπενδίδωμι.

1. 38. μάλα, 'as sweet as apples,' considered as tokens of love.

1. 39. Either some word like δοῦσα or εὔρουσα must be understood to govern μάστακα, or (as Paley supposes) a line has fallen out which contained some such participle.

1. 43. We are informed by the Scholiast that this proverb refers to people who have gone away and are not likely to return. Cynisca went off, as the bull in the proverb went into the forest. The participle *κεν* must be taken as part of the proverb: but Ahrens' reading τὸ βεβάκεται αὐτὸς ἀν' ὕλαν seems preferable.

1. 44. With ταῖς understand ἡμέραι. Counting on his fingers.

1. 46. The word οὐδέ must be taken with κέκαρμαι—'So many days have passed since we have been separated, and I go unshaven like a Thracian.'

1. 49. δύστανοι Μεγαρήες, 'like the ill-starred Megarians.' A historian of uncertain date, called Deinias, relates that these people were sent to ask the oracle of Apollo what state of Greece was the most powerful, in the expectation that they themselves would be declared to be so: but the oracle, after mentioning the excellence of several states, spoke thus of the Megarians:

ὁμῆς δ', ὦ Μεγαρήης, οὔτε τρίτοι οὔτε τέταρτοι
οὔτε δυωδέκατοι οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῷ.

Cp. Callim. Epig. 26

τῆς δὲ ταλαίνης

νύμφης, ὡς Μεγαρέων, οὐ λόγος, οὐδ' ἀριθμός.

1. 50. ἀποστέρξαιμι, 'if I could cease to love.'

1. 51. πόθεν, 'how can I?' Then he compares himself to the proverbial rat who stuck in the pitch which he wished to taste. As we learn from the Schol., the proverb refers to those who have got into a mess and cannot extricate themselves. The omission of the reduplication in γεόμεθα is very remarkable: perhaps we ought to read

ἴσαστο. The same proverb occurs in Dem. in Polyc. 1215 ἀρτι μὴς
ἐκ τῆς γεύεται.

l. 56. ὥς or ὥν must be read instead of the ordinary ὁ στρατιώτας.

ῥημαλός, 'average.'

l. 57. 'I hope what you desired will turn out according to your wish.'

p. Arist. Pac. 941 πάντα χωρεῖ κατὰ νοῦν.

ll. 63, 64. αἰτεύμενος. 'Not refusing when he is asked; at least
when he is asked for) what a king ought to be asked for.'

l. 66. περονᾶσθαι, 'to have buckled,' i.e. if you have a mind to put
his uniform.

ἐπ' ἀμφοτέροις. Cp. Tyrtæus 10. 3

ἀλλά τις εὖ διαβάς μενέτω ποσὶν ἀμφοτέροισι

στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακνών.

l. 68. ἀπὸ κροτάφων, 'from our temples downwards we grow old.'

l. 70. χλωρόν. 'While our knees are young.'

ὥς for ἔως. Cp. Hor. Ep. 13. 4; Od. 1. 9, 17.

IDYLL XV.

IN this Idyll, which represents most amusingly and interestingly the
characters of women of the middle class at Alexandria, the poet relates
how two women, Gorgo and Praxinoë, after a short conversation, in the
manner of women of every age, about their husbands and the prices of
their dresses, go out into the crowded streets accompanied by their
maids, Eutychis and Eunoe, to see the procession in honour of Adonis,
and to hear the praises of Arsinoë and Berenice sung at the palace.
An excellent opportunity is thus offered to the poet of describing
character after the manner of Sophron, and of eulogizing the family of
Ptolemy. The Idyll was probably written after the poet's return to
Sicily, which took place 275 B.C.

l. 1. ὥς χρόνον. Cp. 14. 2.

l. 2. θαυμ' κ.τ.λ., means that she had nearly given her up.

δρη, 'see for.' Cp. Hom. Od. 19. 97

Εὐρυνόμη, φέρε δὴ δίφρον καὶ κῶας ἐπ' αὐτοῦ.

1. 3. κάλλιστα. So Lat. 'benignè'; 'no, thank you, it will do as it is' Cp. Arist. Ran. 508

κάλλιστ', ἐπαιῶ.

1. 4. 'Oh! my foolish spirit!' to have undertaken such a journey. ὕμν, a good instance of Dativus Ethicus. See on 5. 144.

1. 5. δῆλω, 'on account of the crowd.'

1. 6. 'Everywhere are thick boots, and men with fashionable cloaks,' i.e. both rough and elegant people. The χλαμὺς was a Macedonian importation.

1. 7. ὦ μέλ', more generally used in speaking to a man. This is Meiske's alteration for ἐκαστοτέρῳ ἐμ'. Fritzsche reads φ' ἐμ'.

1. 8. ταῦθ' belongs to ὅπως, 'for this very reason (cp. 14. 3) that we may not be neighbours.'

ὁ πάρος τῆνος, 'that madman (my husband).'

1. 10. ποτ' ἔριν, κ.τ.λ., 'out of spite, the jealous brute, always the same.'

1. 11. The child Zopyrion is listening, and Gorgo is afraid he will tell.

1. 14. καὶ τὸν πότνια, 'by Proserpine.'

ἀπφῶς. A childish word, 'dada.'

1. 15. πρῶαν, 'the other day.' Cp. 5. 4.

1. 16. Her husband was sent to buy soda and dye from the market, and brought home only common salt. The νίτρον and φῦκος were wanted for her wool, probably; and he brought the salt either in ignorance, or because it was more useful for the ménage.

1. 17. ἀνὴρ τρισκαιδεκάπηχus. 'The great big stupid!'

1. 18. ταῦτά γ' ἔχει. 'Mine has this fault, he is a squanderer of money.'

1. 19. Diocleides gave seven drachms for five worthless fleeces which his wife calls 'dog-skins, pluckings of old wallets.' A whole sheep could be purchased at Alexandria for ten drachms.

γραιῖν. Cp. 7. 17, and Aesch. Agam. 286 γραιῖας ἐρείκης. Cp. Mart. Ep. 14. 159, 2

'Vellera Leuconicis accipe rasa sagis.'

1. 20. ἔργον ἐπ' ἔργῳ, 'no end of trouble' to get any wool out of them for spinning.

1. 21. ἀμπέχονον, 'shawl' worn over the περονατρίς or ἐμπερόναμα (l. 34).

1. 24. ἐν ὀλβίῳ. A proverb; of which we have in this Idyll a great number, e. g. ll. 26, 28, 62, 64, 77, 83, 95.

1. 25. The reading of this line is very doubtful, that of the text may be thus translated:—'What you see, that you can describe, because you have seen it, to a person who has not.' ὦν answering ὦν as ὦς does ὦς

in such expressions as *ὡς ἴδον ὡς ἐμάνην*. Gorgo is in a desperate hurry to be off; but Praxinoe is not, and keeps on cooling her friend down by little chilling proverbs, as again in l. 26, 'It's always holiday with those who have nothing to do.'

ll. 27 foll. *νήμα*, here, is the spinning-work upon which Praxinoe, or Eunoe has been employed (cp. 24. 74). Eunoe, getting up to assist her mistress, puts it down *ἐς μέσον*, carelessly, anywhere; and dawdles about. Her mistress, growing angry, bids her pick it up and stir herself and bring some water: she brings the soap first. Translate, then, the whole passage thus:—'Eunoe, pick up the spinning, and lay it down again carelessly if you dare, you lazy thing—these cats (i. e. Eunoe, lazy cat) are always wanting to go to sleep! Come, do move! bring some water directly. There, I want water first, and she brings me soap: never mind, give it here; but not too much, insatiable creature; now pour water.' The bustle and irritability of the woman are excellently shown in this description.

l. 34. *καταπτυχὲς ἐμπερόναμα*. The same as *περονατρίς* above. It is taken out of the great chest.

l. 35. 'For how much did you get it off the loom?' Cp. 18. 34, i. e. 'how much did the weaving cost you?'

l. 37. 'I gave my whole soul to the work.'

l. 39. *θολίαν*, a large straw hat, probably, to protect from the sun.

l. 40. The child wants to come, but his mother frightens him with *μορμῶ*, 'bogy! horse bites!'

l. 42. *Φρυγία*. The housemaid is to play with the child, and look after the house.

l. 44. They are now out in the street.

l. 45. *τὸ κακόν*. 'This difficulty.' *μύρμακες*, ('like) ants.'

l. 47. *ἐν ἀθανάτοις*, i. e. 'dead.' Ptolemy Soter, and Berenice, the parents of Ptolemy Philadelphus, were both dead. Praxinoe blesses the present king for the increased security of the streets under his rule.

l. 49. *οἶα, κ.τ.λ.* 'The sort of games that men forged of deceit used to play.' The Egyptians seem to have been notorious for rough play and secret violence. Cp. Prop. 4. 10, 33

'Noxia Alexandria dolis aptissima tellus;'

and Aesch. frag.

δεινοὶ πλέκειν τοι μηχανὰς Αἰγύπτιοι,

perhaps also Aristoph., Nub. 1133, refers to this,

*βουλήσεται κὰν ἐν Αἰγύπτῳ τυχεῖν ἂν μᾶλλον
ἢ κρίναι κακῶς.*

l. 50. *κακὰ παίγνια*, 'mischievous playmates.'

ἐπειοί. Alterations of this word are very numerous, but unsatisfactory.

Meineke suggests *ἐρινοί*, fig-wood men, i.e. useless. Others, *ἐρεμνοί*, dark villains; *ἀρειοί*, noble (ironically), &c. Paley suggests that *ἐρειοί* means *servile*, connected with *ἐριθος* from the root *εἶρ* = ('servus'); although this last is always used (cp. 15. 13, 80, and 28. 1) to denote working in wool, *ἐρια*. If *ἐρειοί* is right, it is difficult to trace any connection between 'woolly' and 'cunning,' though our slang term *downy* seems to point to some.

1. 51. *πτολεμισταί*. Not 'the Horse Guards;' but the war-horses in full caparison *led* (cp. 54) by grooms.

1. 53. 'The chestnut horse has reared bolt upright.'

1. 55. *ὠνάθην μεγάλως*, 'What a blessing!'

1. 57. *ἐς χώραν*, 'to their proper place' or line.

1. 58. *ψυχρόν*. Cp. Virg. E. 3. 93.

δεδοίκα. See on 4. 7.

1. 60. *ἐξ αὐλᾶς*, 'Are you from the palace, mother?' addressing an old lady in the crowd.

1. 64. Cp. Plaut. Trin. 1. 2, 198

'Sciunt quod Iuno fabulata est cum Iove;'

and Juv. 6. 402

'Haec eadem novit quid toto fiat in orbe.'

1. 67. *Εὐτυχίδος*, ('the hand) of Eutychis.'

πότεχ' αὐτῇ, 'attend to her,' (i.e. don't stare about as you are doing.) 'lest you be lost.' They are just now in the thickest crowd at the palace gate.

1. 69. *θερίστριον*, 'summer shawl,' probably the same as *ἀμπέχονον*, above, 1. 21, and below, 71.

1. 70. *εἴ τι γένοιτο, κ.τ.λ.* 'Bless you, my good man, take care of my shawl.' He happens to be a polite man, and does all he can to help them into the palace.

1. 72. *οὐκ ἐπ' ἐμίν*. 'It is not in my power.'

1. 73. *ἐν καλῷ εἰμές*. 'We are all right.' They have got through the narrow entrance, where the crowd was packed most thickly.

1. 74. *εἰς ὥρας*, 'next year.' Cp. Hor. Od. 1. 22, 2.

1. 75. *περιστέλλον*, 'for protecting us.' Then, as he retires, she adds, 'a kind and compassionate man.' The genitive in interjectory sentences: cp. 4. 40; 10. 40.

1. 76. *ἄμιν*. See on 5. 144.

1. 77. Here we have a proverb derived from the custom of the bride being accompanied home by her bridesmaids, who were then shut out by the bridegroom. The *ἀπο* in *ἀποκλάξας* implies separation from the rest. Translate thus: 'We are all inside; as the man said when he shut in his bride.' *πᾶσαι*, feminine, implies that he has all the girls be

wants. The others remained outside and sang the Epithalamium. See next Idyll.

l. 79. *περονάματα*. 'You will say they are meant for robes for the Gods.' They are looking at the wonderful tapestry-work, on which were wrought figures of men and animals.

l. 80. *ποῖαι*, l. 81 *ποῖοι*. The designs (*γράμματα*) were traced first by the artists, *ζωογράφοι*, and then worked in by the women.

l. 83. 'A clever creature is man.'

l. 84. Adonis, as appears from ll. 112 foll. and 127, was represented by a statue reclining on a silver couch, in a temporarily constructed bower, which was ornamented with birds and cupids modelled in confectionery.

l. 86. *τριφίλητος*. So Bion l. 58 *θνάσκεις, ᾧ τριπόθατε*.

l. 87. Another stranger in the crowd is annoyed at their chattering, and particularly at their broad Doric pronunciation. 'They will kill one,' he says, 'broadening everything,' i.e. pronouncing everything broadly.

l. 89. *μᾶ*. Probably this is not short for *μᾶτερ*: but a provoking expression of contemptuous astonishment, pronounced with an extra twang. In meaning it would answer to the old 'Marry, come up!'

l. 90. *πασάμενος*. 'Buy your slaves before you order them.' Cp. Plaut. Pers. 2. 4, 2

'Emere oportet quem tibi obedire velis;'

Id. Trin. 4. 3, 54

'Emere melius est cui imperes;'

and Soph. O. C. 839

μὴ 'πίτασσο' ἂ μὴ κρατεῖς

and Shakespeare, Taming of the Shrew, Act 2. Sc. 1

'Go, fool, and whom thou keep'st command.'

l. 91. *ἄνωθεν*, i.e. from Archias, the Corinthian who founded Syracuse. The Syracusans were very proud of this origin: one of their envoys in Thuc. 6. 77 boasts that they were *Δαρμεῖς, ἐλεύθεροι ἀπ' αὐτονόμου τῆς Πελοποννήσου*. They would therefore despise the Alexandrians as an upstart race.

l. 92. Bellerophon, son of Glaucus, king of Corinth.

l. 94. *Μελιτῶδες*. 'Oh, honey-Goddess!' i.e. Proserpine, Lat. 'mel-lita.' The priestesses of Ceres were called *μέλισσαι*.

l. 95. *πλὴν ἐνός*, i.e. Ptolemy. The rest of the line is very difficult. First, to which sentence does *οὐκ ἀλέγω* belong? I think it refers to *πλὴν ἐνός*. 'I don't mind *that*,' i.e. one master, the king. It is generally joined to the proverbial sentence which follows, as if it meant, 'I am not afraid that you should,' &c. But what, secondly, is the meaning

of this proverb? We are doubtless to understand *χολύνα* with *κενέαν*, and the action denoted by *ἀπομάξῃς* is that of scraping a stick across the top of the measure when it was full, to make the surface of its contents level. Then *κενέαν ἀπομάττειν*, we are informed by all commentators, means to scrape the top of an empty measure, as if it were full; and that this was done by those who distributed their rations to the slaves, in order to cheat them. Therefore Praxinoe means, 'I am never afraid of having to receive short commons from you.' But I do not consider this satisfactory: I believe that the proverb means, 'don't scrape your measure before it is full,' i. e. don't anticipate—don't count your chickens before they are hatched. *μοι* is politely ironical, 'prithce.'

l. 98. 'Who gained the prize in singing the dirge of Sperchis,' probably the same as Sperthias in Herod. 7. 134, who with Bulis went to Xerxes, to a voluntary death, as penalty for the death of Darius' heralds at Sparta.

l. 99. *διαθρύνεται*, 'she is attitudinizing.' See on 6. 15.

l. 100. Cp. Catull. 36. 11

'Quae sanctum Idalium

colis quaeque Amathunta, quaeque Golgos;'

Id. 64

'Quaeque regis Golgos quaeque Idalium frondosum;'

also Hor. Od. 3. 26, 9; *ibid.* 28. 13.

l. 101. *ἀπενών*. Cp. Virg. Aen. 5. 759.

l. 102. Adonis, according to the legend, was permitted by Jupiter to return annually to the upper world for a brief period, as a consolation to Venus. The festival celebrating his return is here described: it appears to have lasted two days at least, the former of which commemorated his re-union with Venus, and the latter was a day of mourning bewailing his departure for the world of shadows. The festival took place in the summer. Cp. Thuc. 6. 30, with Plut. Nicias 13.

l. 104. *βάβυσται*. The hours come slowly to those who anticipate something. Cp. Virg. G. 1. 32, Hor. Ep. 1. 1, 21, Shakespeare, *Romeo and Juliet*, Act. 3. Sc. 2

'So tedious is this day

As is the night before some festival

To an impatient child that hath new robes

And may not wear them.'

l. 107. *Βερενίκαν*, the wife and sister of Ptolemy Soter, and mother both of Ptolemy Philadelphus and Arsinoe, who also were brother and sister as well as husband and wife: see 17. 47, by which it appears that

by means of this immortalizing elixir (ἀμβροσία) Berenice was supposed to have escaped Hades.

1. 110. *Βερενικεία*, the adjective for the genitive case, as in 28. 9, Soph. Aj. 134 *Τελαμώνιε παῖ*, Virg. Aen. 3. 487. Cp. Tennyson (Princess), 'A Niobe daughter.'

1. 112. *πᾶρ μὲν οἱ*. This reading is objectionable because *μὲν* could scarcely remain short before *οἱ*. Cp. 25. 82, where *ἀν* is lengthened before *οἱ*. Meineke suggests *ὀπώρα*, i. e. all the fruits of autumn.

By *δοῦν δρυὸς ἄκρα φέροντι* is meant all the eatable produce of forest-trees, as opposed to fruit-trees: i. e. acorns, walnuts, chestnuts, &c.

1. 113. *κἄποι*, called gardens of Adonis. So *θέρου* eis 'Αδωνίδος κήπους (forcing-beds) *ἀρῶν* Plat. Phaedr. 276 B. These were pots containing either some rapidly-growing herb or a few stalks of wheat or barley, which grew rapidly and died as rapidly, symbolizing the brevity of youth.

1. 114. Cp. Hor. Od. 2. 7, 8, also Nov. Test. Gr. Luc. 7. 46.

1. 116. *μαλεύρῃ*. The same as *ἀλεύρῃ*. The original reading, *παντοῖ'* *ἄμ'* *ἀλεύρῃ*, was altered to that of the text by Bergk.

1. 117. Figures of birds and beasts made in cakes baked with honey and oil.

1. 119. These bowers we must understand to have been real, not embroidered or made in confectionery. Observe the word *χλωραί* at the beginning of the line. See on 9. 10.

ἀνήθῳ. 'Dill,' *Anethum graveolens*, Linn. Cp. 7. 63.

1. 123. Here were also carved works, in ebony and gold, and a group in ivory representing the eagles bearing Ganymede upwards.

1. 125. *ἄνω*. Upon the couches. Their soft texture is described in the words with which the Milesian or Samian traders would recommend them. 'They are softer than sleep.' See 5. 51, Virg. E. 7. 45, Georg. 3. 306. Tennyson, in the Palace of Art, uses the same comparison, but differently applied.

1. 130. *πυρρά*. The first down is still on his lips. Cp. 6. 3, and Tibull. 1. 8, 31

'iuvenis, cui levia fulgent
ora, nec amplexus aspera barba terit.'

1. 134. *ἐπὶ σφυρά*. So that the upper part of the dress, *κόλπος*, would fall over the girdle and hang down to the ankles. Cp. Herod. 2. 85 *αὐταὶ ἀνὰ τὴν πόλιν στραφόμεναι τύπτονται ἐπεξωσμένοι καὶ φαίνουσαι τοὺς μαζούς*.

1. 136. Here she repeats the *κομμός* or dirge for Adonis' departure.

1. 139. *εἴκατι*, i. e. in round numbers. Homer gives her nineteen,

Il. 24. 496; Cicero Tusc. I. 35 'filios Priamo septemdecim iusta uxore natos;' Eur. Tro. 610 τέκνων ἀμὼν πρεσβύτες, Hecuba calls Hector.

l. 141. Δευκαλίωνες, descendants of Deucalion; Hellen and Amphictyon were his sons.

l. 143. ἐς νέωτ', 'till next year.'

l. 145. The usual punctuation of this line is a colon at the end. In consequence of the article before χρήμα it seems better to put the stop after σοφώτερον, 'the thing is clever enough.'

l. 147. Domestic duties, however, put an end to the good lady's pleasuring. Diocleides has not had his dinner, and no one can come near him when he is hungry, because he is 'all vinegar.' So we must say good-bye to Adonis.

l. 149. Beware of translating ἀφίκεν imperative. For the penultimate syllable of the 2nd aor. imper. is short. Lang wrongly translates it 'may you find us glad at your next coming.' Calverley also seems to be similarly in error, 'be housed 'mid welfare aye!' The sense is, 'Farewell, Adonis, as we fare when you visit us.'

IDYLL XVI. -

THEOCRITUS, after his residence at Alexandria, returned to Sicily at the close of the year 275 B. C., and wrote this Idyll two or three years after his return, when, under the auspices of Hiero, the Syracusans had begun to free themselves from the Carthaginians and Mamertines. The object of the Idyll was to obtain a recommendation or introduction to Hiero by means of some friend to whom it was written. The poet begins by complaining of the meanness of some princes, which disheartens all poetic energy; and proceeds to eulogize Hiero, and augur the future prosperity of Syracuse and the consequent glorification of Hiero by posterity. The dialect is partly Doric and partly Epic.

Il. 1-4. The Muses being goddesses sing of the gods, poets being mortals sing of men.

l. 5. (But what is the good,) for who, &c.
γλαυκάν, 'brilliantly glancing.'

1. 6. Χάριτας, 'my graces,' i.e. my poems. Cp. Pind. Ol. 9. 27

χαρίτων νέμομαι κᾶπον, κείναι γὰρ
ἔπασαν τὰ τερπνὰ.

and Ol. 14. 5

χάριτες . . . σὺν ἕμῳ γὰρ τὰ τε τερπνὰ καὶ
τὰ γλυκεὰ γίγνεται πάντα βρότοις.

πετάσας, 'opening' his arms, is perhaps more in accordance with the usage of the word than 'opening' his house.

1. 10. The rejected poems are put back into the chest: hence the personification of them sitting there in the attitude of despair with their heads resting on their knees: ψυχροῖς conveys the idea of poverty and desolation. Cp. Aristoph. Plut. 263

ψυχροῦ βίου καὶ δυσκόλου ζῆσειν ἀπαλλαγέντας

1. 13. The question of l. 5 is repeated after the parenthetic description of the rejected poems. 'Who in the present day is there so disposed?' i.e. as *not* to reject them.

1. 16. ὑπὸ κόλπῳ, 'in his pocket,' for they used to keep their money in the folds of the dress.

1. 17. 'And would not even rub off the rust of the money and give it one.'

1. 18. ἀπωτέρω, κ.τ.λ. Equivalent to 'Charity begins at home.' Conversely in Arist. Eth. 9. 8 γόνυ κνήμης ἔγγιον. The Latin proverb we find in Plaut. Trin. 5. 2, 30 'tunica pallio propior.'

1. 21. οὗτος does not refer to Homer, but to *ὁ* ἐξ ἐμεῦ, κ.τ.λ.

1. 24. ψυχῆ. Cp. Luc. Evang. 12. 19, Hor. Od. 4. 7, 19, Aesch. Persae 827

ψυχῇ διδόντες ἡδονὴν καθ' ἡμέραν.

τὸ μὲν—τὸ δέ = 'part—part.'

1. 29. Cp. Hor. Od. 3. 1, 3; and below 17. 115

1. 30. ἀκούσης, 'may be called.' So 'audio' is used in Latin.

1. 31. ψυχροῦ Ἀχέροντος. The long vowel in the fifth arsis of the line is not affected by the following word, if a four-syllable word is immediately connected with it, and especially if a proper name. So again 10. 28; 15. 102, 123; 16. 41; 22. 141; Virg. E. 2. 24. This is an imitation of Homer.

1. 32. τετυλαμένους, 'having the palms of the hands hardened' by manual labour. Cp. Tennyson, 'labour and the mattock-hardened hand.'

1. 33. ἀχὴν, nominative. The α is short in Aesch. Ag. 409, but this word appears to be from the Ionic ἡχὴν.

ll. 34-57. Wealth and glory are unsatisfactory unless they are recorded by appreciating poets. A sentiment naturally common to poets. Cp. Hor. Od. 4. 8, 20-29; *ibid.* 9. 25-30.

1. 34. Antiochus, son of Echecratidas of Larissa, member of one of the most ancient families in Thessaly.

Aleuas, the first of the Aleuadae, also Thessalian. See Pind. Pyth. 10. 5

Πυθώ τε καὶ τὸ Πελλινναῖον
ἀπύει, Ἀλεύα τε παῖδες.

1. 35. *πενέσται*: in Thessaly these corresponded to the Helots at Sparta.

1. 36. *Σκοπάδῃσιν*, another Thessalian noble family. Scopas was celebrated, as a prize-winner in the Olympic games, by Simonides, in a song, of which a fragment is preserved in Plat. Prot. 339 A *ἄνδρ' ἀγαθὸν μὲν ἀλαθείᾳ γενέσθαι χαλεπὸν, χερσὶ τε καὶ ποσὶ καὶ νόφ' τετράγωνον ἄνευ ψόγου τετυγμένον*: they belong to the city of Kranon (l. 38) as the others did to Larissa.

1. 38. *ἐνδιάσκειν*, here transitive: but intransitive in 22. 44.

1. 39. *Κρεώνδαις*. The same family as Scopadae. .

11. 41, 42. Cp. Hor. Od. 2. 2, 17-28.

1. 43. *ἔκειντο*, without *κε*. 'They would now be lying.'

1. 44. *ὁ Κήϊος*. Perhaps Theocritus particularly mentions him because he was patronized by the first Hiero, at the same time as Pindar and Bacchylides.

αἶδλα, in varied style: both *ἐπινίκια* and *θρηνοί*.

1. 46. *ἵπποι*, e. g. *Φερένικος*, the racer of Hiero I, as Pind. Ol. 1. 18

ὅτε (ὁ Φ.) παρ' Ἀλφεῶ σῦτο
δέμας ἀκέντητον ἐν δρόμοισι παρέχων,
κράτει δὲ προσέμξε δεσπότην
Συρακόσιον ἵπποχάρμαν βασιλῆα.

1. 48. *Λυκίων*. The chief of these were Glaucus, Sarpedon, and Pandarus.

1. 49. *θῆλυν ἀπὸ χροῖδς*, 'feminine in complexion:' so *ἀπὸ στέρνων* 24. 79. Cycnus, a son of Neptune, killed by Achilles. He was probably called Cycnus from the whiteness of his hair, rather than said to be white because his name was Cycnus.

1. 51. Odysseus — Eumaeus — Philoetius, &c., all from Homer's Odyssey, 14. 1 foll.; 20. 185 foll.; 21. 189 foll.

1. 59. *χρήματα*, opposed to *κλέος*. Their glory is increased after death by living poets, but their wealth is squandered by their successors.

1. 60. *ἀλλὰ—γάρ*, 'But (what can one do,) for,' &c.

1. 61. Cp. Virg. G. 2. 107.

1. 62. *ῥῥατι*, for the *ι* long in arsis before *νίξειν*, cp. Hom. Il. 6. 425
ἀλλ' ῥῥατι νίζοντες ἀπο βρότον αἱματόεντα.

To wash a brick, i.e. a mere lump of clay hardened in the sun, would of course only reduce it to liquid mud. Hence the proverb, common also in Latin, as Ter. Phorm. i. 4. 6 'laterem lavem.' 'I may as well wash a brick.'

l. 63. παρελθεῖν, 'to go by.' Cp. 22. 85, and Hom. Il. i. 131

μη κλέπτε νόφ' ἐπεὶ οὐ παρελεύσεαι οὐδὲ με πείσεις.

Hesiod, Theog. 613

Διὸς κλέψαι νόον οὐδὲ παρελθεῖν.

ll. 71 foll. The world has not come to an end yet: there shall yet be some one to appreciate my talent. Hiero, of course, is in his mind's eye.

l. 75. ἥριον Ἴλου. Hom. Il. 10. 415; 11. 166; 24. 349.

l. 76. Φοίνικες. The Carthaginians.

l. 77. ἄκρον σφυρόν, 'the extreme spur,' in the direction of Sicily.

l. 79. σακέεσσι. These wicker shields were called γέρρα. Cp. Virg. Aen. 7. 632.

l. 83. Ἐφυραίων, literally Corinthian, from Ephyre, the old name of Corinth. See on 15. 91.

l. 84. Λυσιμελείας. See Thuc. 7. 53. A mere near Syracuse.

l. 87. ἀριθμητοὺς ἀπὸ πολλῶν, 'countable (i. e. few), instead of many:' with diminished numbers. Cp. Hor. A. P. 206.

l. 93. 'May the cows flocking to their stalls hurry on the traveller in the twilight:' i. e. by occupying the whole road force him to quicken his pace.

σκνιφαῖον = κνεφαῖον, from κνέφας. Cp. Hor. Od. 4. 5, 16.

l. 95. πεφυλαγμένος, perfect middle, 'watching.' How much more at home the poet seems in these few lines descriptive of peaceful country life!

l. 96. An idea first used by Homer, Od. 16. 24, then by Bacchylides, Frag. 9

ἐν δὲ σιδαροδέτοισι πόρπαξιν

αἰθῶν ἀραχνῶν ἱστοὶ πέλονται.

l. 97. διαστήσαιντο, 'set the threads apart' or at intervals.

l. 100. Cp. Ov. Met. 4. 57

'ubi dicitur altam

coctilibus muris cinxisse Semiramis urbem.'

l. 104. Ἐτεόκλειον. So called because Eteocles, king of Orchomenus, was, according to the legend, the first person who sacrificed to the Charites. He is of course distinct from the better known Eteocles, the brother of Polynices and Antigone.

This is the Orchomenus in Boeotia called Minyean after Minyas one of its kings, to distinguish it from Orchomenus in Arcadia.

l. 105. Erginus overcame the Thebans and exacted tribute from them, from which they were delivered by Hercules.

l. 107. σύν, not, 'in company with,' but, 'by help of.'

IDYLL XVII.

THIS Idyll contains the praises of Ptolemy Philadelphus, and is written entirely in the Epic style. It is probable that it was written some years before the preceding one, and at the time when Theocritus had recently arrived at Alexandria after his residence at Cos, and wished to win favour with Ptolemy. Hence the praises of that island, which was the birth-place of Ptolemy, are sung. The poem is decidedly inferior to the general style of Theocritus, and has been considered by some critics unworthy to be reckoned among his writings.

ll. 1 foll. As Jupiter is the first among gods, so is Ptolemy the first among men. For this commencement, cp. Virg. E. 3. 60, Hor. Ep. 1. 1, 1, and Milton, Paradise Lost, 5. 165

'Him first, Him last, Him midst and without end.'

ll. 9 foll. As the woodman entering the thick forests of Ida doubts which tree he shall first cut down, so I am embarrassed by the number of subjects upon which I can praise Ptolemy.

l. 11. πάρα for πάρεστι.

l. 13. οἶος μὲν. Here we have the praises of Ptolemy Soter, the son of Lagus and father of Philadelphus; to which corresponds οἷα δέ below l. 34, the praises of Berenice. οἶος and οἷα both depend upon πάρα εἰπεῖν l. 11.

l. 16. πατήρ, i.e. Jupiter.

l. 17. As each god had a separate chamber in Olympus, so on earth a separate shrine was allotted to each in the temple of Jupiter. Cp. Hom. Il. 1. 607.

l. 19. αἰολομίτρας. The *μίτρα* or tiara of the Persians was a tall, pointed cap. See Hesiod 7. 61.

l. 20, κενταυροφόνιοι. See on 7. 149.

l. 24. Cp. Apoll. Rhod. 4. 872

ἀμβροσίῃ χρίεσκε τέρεν δέμας, ὄφρα πέλοιτο
ἀθάνατος καὶ οἱ στυγερὸν χρόι γῆρας ἀλάλκοι.

and 15. 108.

1. 25. *νέποδες*. This word is used by Homer, *Od.* 4. 404, where seals are called *νέποδες καλῆς Ἀλοσύδνης*: upon which passage Eustathius comments, *νέπους κατὰ τινὰ γλῶσσαν, ὁ ἀπόγονος*. It was used in this sense by the Alexandrines, as though connected with the Latin 'nepos.'

1. 26. *Ἀμφοῖν*, i. e. Alexander and Ptolemy. By *Ἡρακλείδας* is meant Caranus, the most ancient king of Macedonia, who was said to be a son of Hercules.

1. 28. *τῷ*, 'wherefore.' Cp. *Hor. Od.* 4. 8, 30.

1. 30. *τῷ μὲν*. Hercules makes his two descendants act as his squires or valets.

1. 32. *λευκοσφύρου*. The epithet is *καλλίσφυρον* in *Hom. Od.* 11. 602; cp. 28. 13.

1. 34. See on 15. 107, and above on l. 13.

1. 37. Similarly Aesculapius, in an epigram of Crinagoras, is said to have gifted Praxagoras with the healing art:

*αὐτὸς σοι Φοῖβοιο πᾶσι λαθικηδέα τέχνης
ἰδμοσύνην, πανάκην χεῖρα λιπηνάμενος,
Πρηξαγόρη, στέρνοις ἐνεμάξατο.* Anthol.

1. 41. *ἐπιτρέποι*. 'So may a man entrust the care of all his house to his children,' i. e. whenever he has a loving wife.

1. 46. *ἐνεκεν*, 'owing to you.'

1. 49. See the description of Charon and his ferry in *Virg. Aen.* 6. 298 foll.

1. 50. *ἰδς = σάς*. So again, 22. 173: *σφετερός* for *ἐμός* occurs 25. 163.

1. 53. *Ἀργεῖα*, i. e. Deipyle. *κυάνοφρυ*, see 3. 18. Diomedes is called Calydonian because Tydeus originally came from that city.

1. 64. *ὀλόλυξεν*, 'shouted for joy.'

1. 66. *ὀλβια*. Observe the attraction of the predicate into the vocative. Similarly Eurip. *Tro.* 1221

*σὺ δ' ὦ ποτ' οὔσα καλλίνικε μυρίων
μήτερ τροπαίων*

again, Propert. 2. 15, 2

'Lectule deliciis facte beate meis;'

and *Virg. Aen.* 2. 282.

1. 67. *κυανάμπυκα*: so also Pindar, *Frag.* 5 *κυανάμπυκα Θήβαν*.

1. 68. The neighbouring promontory Triopium shared in the honour of the island of Cos, the birthplace of Ptolemy, just as the neighbouring island of Rheneae shared the honour of Delos, the birthplace of Apollo.

1. 70. Thucydides, 3. 104, relates how Polycrates joined this island to Delos with a chain, in honour of Apollo.

l. 73. μέλονται. Cp. Hor. Od. 1. 12, 50.

l. 75. γαινόμενον ταπρῶτα, 'from the moment of his birth.' So Callim. Hymn. Di. 23

ἦσί με Μοῦραι
γενομένην τὸ πρῶτον ἐπεκλήρωσαν ἀρήγειν.

Cp. Hor. Od. 4. 3, 1 foll.

l. 79. See on 16. 31.

l. 80. Egypt, watered and fertilized by the inundations of the Nile, excels the other numerous countries which are fertilized by rain.

ll. 80-84. $300 + 3000 + 30000 + 3 + 3 + 3^3 = 33333$. The number is made up from the mystic number 3; but is not far from the truth according to Diodorus Siculus, who says that in the reign of Ptolemy Soter the towns of Egypt numbered 30,000. Cp. Plat. Rep. 587 D, where, in a fanciful comparison of the happiness of the kingly-minded man with that of the despot, the ratio is calculated as ἐννεακακικοσικαιεπτακοσιοπλασιᾶς, (729: 1)—729 being the 6th power of 3.

l. 86. ἀποτέμενεται, 'cuts off for himself,' 'claims.'

l. 92. ἀνάσσονται, followed by the dative, as Hom. Od. 4. 177

ἀνάσσονται δ' ἔμοι αὐτῷ.

l. 98. πολυκῆρα. Cp. Seneca, Quaest. Nat. 4. 2, 11 'Nilus belluas marinis magnitudine vel noxa pares educat.'

l. 105. τὰ δέ, 'some' besides the παρῶτα of the preceding line.

l. 107. Cp. Hor. Sat. 1. 1, 33 foll.

l. 109. αἰὲν ἀπαρχομένοιο, 'because he is constantly offering to them first-fruits.'

l. 112. We learn from Athenaeus that the Dionysiac festivals were celebrated in this reign at Alexandria with great magnificence.

l. 115. See on 16. 29.

l. 118. τοῦτο. This fame, this

ὀπιθόμβροτον αὔχημα δόξας
οἶον ἀποιχομένων ἀνδρῶν δίαίταν μανύει
καὶ λογίοις καὶ δοιδοῖς. Pind. Pyth. 1. 92.

But their riches and the spoils of Troy have perished.

l. 120. Cp. Catull. 3. 11

'Qui nunc it per iter tenebricosum
illuc, unde negant redire quemquam;'

and Shakespeare, Hamlet, Act 3. Sc. 1

'The undiscovered country, from whose bourne
No traveller returns.'

l. 121. 'He is the only one who either in past or present time has dedicated altars to his mother as well as his father.'

ἄν, κ.τ.λ., literally, 'those of whose yet warm footsteps the ground being trodden upon receives the impression.'

1. 125. ἱδρυσεν, 'set up statues of them.' Cp. Hor. Od. 4. 1, 20. The statues of Minerva at the Parthenon, and Jupiter Olympius, the work of Phidias, were similarly ivory overlaid with gold.

1. 131. A cunning piece of flattery. Juno was sister as well as wife of Jove: so was Arsinoë of Ptolemy.

1. 137. ἐκ Διός. So the poet ends with Jupiter, as he began.

IDYLL XVIII.

AN Epithalamium, or marriage-song for the nuptials of Menelaus and Helen. In this Idyll, Theocritus has been accused of having borrowed ideas and words in several places from Stesichorus and Sappho.

Compare the Epithalamia of Catullus, 61 and 62.

1. 1. The reading of this line must be left as it stands here, until at all events some better alteration than ἐν ποκα τῇ Σπάρτῃ, suggested by Briggs and received by Paley, may be deemed universally satisfactory. It is highly improbable that so simple a word as τῇ should ever have been altered to ἄρα: so that if ἄρα cannot be considered right, we must imagine that in the words ποκ' ἄρα some epithet of Σπάρτῃ has been concealed, such as λιπαρῇ.

ἄρα, supposing it to be right, is used in the same way as in 22. 27, as if to introduce some story, or episode: as we say, 'Well then, so,' &c. So this may have been an episode intended to be introduced into a longer poem. We are told moreover by Schneidewin that the Epithalamium of Stesichorus was episodical, and that Theocritus has copied not only his matter but his manner, and begun with ἄρα.

ξανθότριχι. ξανθός in Homer is always an epithet of Menelaus.

1. 2. ὑάκινθον. See on 10. 28.

1. 3. νεογράφω, 'recently decorated.'

1. 4. μέγα χρήμα Λακκαινῶν. So

μέγα χρήμα τῆς ἐμπίδος, Aristoph. Lys. 1030;

συνδὲ χρήμα γίνεται μέγα Herod. 1. 36. Translate here, 'fine strapping Spartan girls:' their athletic propensities are referred to in l. 23.

1. 5. Τυνδαριδᾶν τὰν ἀγαπατάν, 'the best beloved of Tyndarus' daughters.' κατεκλάξατο. Cp. ἀποκλάξας 15. 77, and observe the difference of voice; ἀποκλάξας referring to the shutting the bride away from the others, and κατεκλάξατο to shutting her in with himself.

1. 9. πρωῒξέ, 'before the usual time.' So Hom. Od. 15. 393

οὐδέ τί σε χρὴ

πρὶν ὥρῃ καταλέχθαι.

γαμβρέ, literally, 'son-in-law,' used for bridegroom here and 15. 129.

1. 12. αὐτόν, 'by yourself,' i. e. you ought not so early to have separated Helen from us her playmates.

1. 14. ἐπεὶ, κ.τ.λ. You need not have been in such a hurry to take her from us, since she is yours now for years to come.

ἔνας, 'the day after to-morrow.'

1. 15. νυός, literally, 'daughter-in-law,' used for bride 15. 77. On the rhythm of the line, see Preliminary Remarks, p. xviii.

1. 16. Here are traces of Sappho,

δλβιε γαμβρέ, σοὶ μὲν δὴ γάμος ὥς ἄραο
ἐκτετέλειστ', ἔχεις δὲ πάρθενον ἂν ἄραο.

Bergk. Anth. L. p. 373.

ἐπέπτарев. Cp. Catull. 45. 17

'Hoc ut dixit, amor sinistram ut ante,
dextram sternuit, approbationem;'

and Propert. 2. 3, 24

'Aureus argutum sternuit omen Amor;'

Hom. Od. 17. 545

οὐχ ὀράας ὃ μοι υἱὸς ἐπέπτаре πᾶσιν ἔπεσσι;

It appears that a sneeze was a lucky omen, if (we gather from the quotation from Catullus) it was on the right hand. Sneezees were even in ancient times saluted with the words Ζεῦ, σῶσον—and this custom holds to this day in almost every country.

1. 17. ὥς ἀνύσαιο, 'that you might gain your object.' Cp. 5. 144.

1. 21. The letter cut off in τέκοιτ' is ε.

1. 24. Of the Spartan maidens' athletic habits Aristophanes says,

ἄτε πῶλοι δ' αἱ κόραι
πὰρ τὸν Εὐρώταν

ἀμπάλλοντι πυκνὰ ποδοῖν ἀγωνιῶαι. Lys. 1308;

and in Plat. Lyc. 14 Λυκοῦργος τὰ μὲν σώματα τῶν παρθένων δρόμοις καὶ πάλοις καὶ βολαῖς δίσκων διεπύνησεν.

1. 25. οὐ Δᾶν seems scarcely appropriate in the mouths of Spartans, being a Sicilian affirmation. Meineke's alteration to τᾶων οὔτις is much more probable.

11. 26, 27. In these two lines there is considerable doubt about the

text: and the alterations by conjecture are innumerable. Let us first consider the general structure of the six lines 26-31. There are two separate comparisons of Helen; one in the first tristich, of the bright cheerfulness of her beaming beauty, where the repetition of the verb *διαφαίνω* shows the point of the comparison: the other of the graceful elegance of her stature and carriage, pointed by the repetition of *κόσμος*. Moreover, there are in each comparison two objects to which Helen is compared: in the latter tristich these are *κυνόριστος* and *ἵππος*: what are they in the former? The reading of our text is the ordinary but unintelligible one. Out of the many alterations we get the best sense from that of Meineke, adopted by Paley, which is given in the footnotes. Not that we can consider it faultless; the repetition of *ἔτε* without a second verb, and the unusual epithet *πότνια* for *ἄως*, both are weaknesses. The two objects of comparison are *ἄως* and *ζαρ*, and thus this tristich corresponds to the following.

[It is noticeable that we have 12 lines here which separate themselves naturally into 2 pairs of tristichs, apparently to be sung alternately in semichorus: the first pair referring to Helen's personal beauty, and the second to her accomplishments.]

1. 29. Cp. Virg. E. 7. 65; 5. 32.

1. 30. *κυνόριστος*. See 11. 45; 22. 41. They are called by Martial 'aeriae cupressi.'

1. 32. *πανίσσεται ἐς τάλάρως*. This refers to the preparation of the wool before commencing the weaving. Cp. Claud. Eutr. 2. 382

'Non alius lanam purgatis sordibus aequae
praebuerit calathis; similis nec pinguis quisquam
vellera per tenues ferri perducere rimas.'

1. 33. Cp. Plat. Phaedr. 268 *ἴδε καὶ σὺ, εἰ ἄρα καὶ σοὶ φαίνεται διεστηκὸς αὐτῶν τὸ ἥτριον* (the warp) opposed to *κρόκη* the woof.

1. 34. *κελεόντων*, the upright beams forming the framework of the loom. See Dict. Ant. art. *Tela*. The work was cut away from these when finished. Cp. 15. 35.

1. 37. This refers to the supposed emanation of love from the eyes. Of the absence of this, speaking too of Helen, Aesch. Ag. 418

ὀμμάτων ἐν ἀχηνίαις ἔρρει πᾶς Ἀφροδίτη.

1. 38. Here the whole chorus of maidens sing together again; and from here to the end we have some lines which may rank among the choicest of the bucolic style.

οἰκέτις, 'a housewife;' you have lost your maiden independence.

1. 39. *δρόμον*. Our racing-ground by the banks of Eurotas.

1. 43. *λωτῶ*: a different Lotus from that mentioned in 24. 45, as is shown by the epithet *χαμαὶ αἰζομένοιο*. See Virg. G. 2. 84. This lotus is

mentioned Hom. Od. 4. 602, where Menelaus is said to rule a country rich in Lotus: it is probably the plant called *Melilotus officinalis*, a herbaceous plant with pale yellow flower; which when dry has a very sweet fragrance. It is said that Gruyère cheese owes its flavour partly to this flower, which is common in those mountain pastures.

l. 44. σκιερὸν πλατάνιστον. Cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13, and Hom. Il. 2. 307. All these testify to the luxury of the shade of the plane-tree, under which all out-door lounging in summer necessarily took place. Socrates and Phaedrus converse beneath its shade, Plat. Phaedr. 229 A.

l. 46. They would anoint the tree, held sacred to Helen.

l. 47. 'Incisae servant a te mea nomina fagi,
et legor Oenone falce notata tua.'

Ov. Her. 5. 21.

'Scribitur et vestris Cynthia corticibus.'

Prop. 1. 18, 22.

l. 49. Here again are traces of Sappho,

χαῖρε, νύμφα, χαῖρε, τίμει γαμβρέ, πολλά.

Bergk. Ant. L. p. 272.

l. 55. Cp. 24. 7.

l. 56. The custom was to have a second chorus or serenade early in the morning: so these twelve Spartan maidens promise to return at daybreak.

l. 58. Cp. Catull. 61 and 62, passim.

IDYLL XIX.

THIS elegant epigrammatic morsel is by general agreement ascribed to Bion rather than to Theocritus. There are several imitations, the best known of which is among the poems ascribed to Anacreon, and has more merit than this. See Appendix, p. 237.

l. 4. ἐπάταξε, 'stamped upon.'

l. 6. ἄλλ'κα. A change to the direct narration. He holds up his swollen fingers, crying, 'See! what ugly wounds!'

l. 8. δὲ is a correction of Valckenaer's for χῶ, and ἐφ' of Meineke's for ἐγς.

IDYLL XXI.

A DIALOGUE between two fishermen, who wake before daylight in their wretched hovel. One tells a dream that he has just had about catching a golden fish and making a vow that he would give up his occupation. The other advises him to continue, because dreams will not feed him.

This Idyll has been condemned as spurious with scarcely adequate reason. The detailed description, from l. 8 to l. 15, of all the instruments of their craft has been considered unlike Theocritus. It is the only one of his Idylls in which fishermen are the principal characters. Two mimes of Sophron on the same subject are mentioned by ancient writers.

The text of this Idyll is the most corrupt of any; and has consequently invited an overwhelming number of conjectures more or less hazardous.

l. 1. This line expresses our own proverb, 'necessity is the mother of invention.' Poverty, in Aristoph. Plut. 533, says,

τὸν χειροτέχνην ὥσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι
διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὁπόθεν βίον ἔξει·

and Plaut. Stich. i. 3, 24

'Paupertas . . . omnes artes perdocet, ubi quem adtigat.'

l. 4. With ἐπιψάουσι understand ἔπνου. There are several conjectural emendations, e. g. ἐπημύουσι which Hermann offers.

νυκτός, 'by night.'

l. 7. In an epitaph in the Anthol. Pal. 7. 295 a fisherman is said to have died

ἐν καλύβῃ σχοινίτιδι λύχνος ὁποῖα.

l. 8. τοίχῳ φυλλίνῳ. The side of the hut which was made of rush and boughs of trees interwoven.

l. 9. καλαθίσκοι. The *creels* for carrying their fish in.

l. 10. δέλητα. This is the best of the very numerous conjectures: it is the plural of δέληρ, a contracted form of δέλεαρ, 'a bait.' The general readings are τε λῆγα, τε λῆδα, and the like.

φυκιέντα, probably 'consisting of sea-weed,' for it was supposed that fish fed upon this. Oppian (de Pisc. 3. 414 foll.) describes the manner of catching σάλπαι by baiting a place previously with stone

covered with sea-weed, and when the fish had gathered round this in numbers,

τῆμος ἐπεντύνει κύρτου δόλον.

l. 11. κύρτοι. These were traps of wickerwork, resembling what are now called 'lobster-pots,' or 'weels,' in which the fish were caught as they flocked to suck at the sea-weed with which the stones placed inside them to sink them were covered.

λαβύρινθοι were of a similar nature.

l. 12. κῶπα. The reading of Ziegler and Meineke for κῶας.

γέρων, see on 7. 17.

l. 13. φορμὸς βραχύς, i. e. εἴματα, πύσοι. But the latter is an unknown word. See footnotes to text.

l. 14. Cp. Plant. Rud. 2. 1, 5

'Hisce hami atque hae harundines sunt nobis quaestu et cultu.'

πῶρος, the usual reading is πόνος. See Ov. Met. 3. 586

'limoque solebat et hamis

decipere, et calamo salientes ducere pisces:

ars illi sua census erat.'

l. 15. This line has been well altered to the present text from οὐδεὶς οὐ χύτραν, κ.τ.λ. 'Their threshold had neither door nor dog' for protection.

l. 16. The old reading here was

πάντ' ἐδόκει τήνας ἄγρας, πενία σφιν ἐταίρα.

The emendation of the former half of the line is due to Reiske, that of the latter to Ahrens, who quotes in support of it from Anthol. Pal. 9. 654

κερδαλέους δίξεσθε δόμους λῆϊστορες ἄλλους,

τοῖσδε γὰρ ἐστὶ φύλαξ ἔμπεδος ἢ πενίη.

l. 20. δέ, in apodosis, 'when,' or 'then.' Cp. Herod. 5. 40 ἐπεὶ, κ.τ.λ., σὺ δὲ ταῦτα ποίεε. So Tacitus uses 'nondum . . . et.'

l. 22. Cp.

ὦ Ζεῦ βασιλεῦ, τὸ χρήμα τῶν νυκτῶν ὄσον.

Aristoph. Nub. 2.

l. 25. μὴ λαθόμεν. 'Surely I did not deceive myself?' i. e. it is not morning yet, I suppose?

l. 26. καιρός, not χρόνος. He means, 'the prescribed season' cannot alter its normal course.

l. 32. Here is another line of very doubtful reading: others are εἴ γὰρ ἂν εἰκόσαις, οὐκ ἄρ' εἰκάξῃ, κ.τ.λ., between which and our text there is little to choose. The meaning of the others, though, is quite different, viz. 'a shrewd and sensible conjecture is the nearest approach to the interpretation of a dream.' Cicero says that there is a Greek saying with

this purport, 'bene qui coniiciet, hunc vatem perhibebo optimum' De Div. 2. 5. The saying is found in Eur. Frag. 944; cp. also Eur. Hel. 857, Aesch. Pers. 226.

l. 36. ἄλλ' ὄνος. This is the nearest reading to the ἄλλονος of the MSS. It is to be interpreted as follows—the fisherman is complaining of wakefulness, and he compares his condition to two things as emblems of wakefulness; to a donkey in a thistle-bed, and to the light in the Town Hall, whose perpetual flame was sacred. But it is difficult to believe that ἄλλ' ὄνος ἐν β. can be right.

l. 37. ἀγρυπνίαν. This word, then, becomes intelligible, which the usual αἰὲν ἀγρυπνίαν was not.

l. 38. This, which is the MS. form of this line, appears hopeless. Any one is at liberty to make what he can out of it.

l. 40. οὐκ ἦν μὲν, 'not that I was sleepy from having overeaten myself.'

l. 41. ἐφειδόμεθ'. A delightful euphemism for having a poor dinner.

l. 44. τῶν τραφεράν, 'one of the well-fed fish.' I dreamed of a large-sized fish and an exciting contest, just as a sleeping dog dreams of chasing bears; for the reading ἀρκτον (from Ahrens) is evidently better than the old ἀρτον or ἀρτω. Cp. Tennyson, 'Locksley Hall,'

'Like a dog he hunts in dreams;'

and in 'Lucretius,'

'As the dog

With inward yelp and restless forefoot plies

His function of the woodland;'

which idea comes from Lucr. de R. N. 4. 991

'Venantumque canes in molli saepe quiete

iactant crura tamen subito,'

where he is proving that waking instincts are reflected in dreams.

Observe the unusual acc. *ιχθύα* for *ιχθύιν*.

l. 48. περικλόμενος, 'bending forward;,' a somewhat doubtful reading. See footnotes to text.

l. 49. πῶς μὲν ἔλω. This μὲν is utterly feeble. πῶς ἔλω would be a direct deliberative question. The other reading, πῶς κεν ἔλω, presents too anomalous a construction, especially after a historic tense, which would require *ὅπως ἔλοιμι*.

l. 50. Here are described the angler's artifices: first he makes his fish feel the hook, so as to induce it to show fight and tire itself, and lets it take the line out; then, when it is tired, he hauls it in.

l. 52. ἤνυσσ' ὃν, the emendation of Scaliger for ἤνυσ' ἰδόν. 'And so, then, I finished the struggle.'

l. 56. ἔλῶν. So I have ventured to alter the usual ἐγών.

l. 58. Here again our text exhibits, as in l. 38, the MS. unintelligible reading. Paley's reading (as in footnote) makes good sense; because the fisherman was fishing from the shore: he therefore says, 'I proceeded to draw my boat towards the shore by its ropes,' because he intended to have no more to do with the sea.

l. 59. οἰκέτι. We should expect *μηκέτι*, but must take what we find without attempting to explain it. See Paley on Eur. Hel. 836

τί φῆς; θανείσθαι κοῦπον' ἀλλάζειν λέχη;

l. 63. The weakness of these last five lines is painfully evident. The pronoun *σύ* is three times used without the slightest emphasis attaching to it. This weakness strongly confirms the case of those who deny that Theocritus was the author of this Idyll.

IDYLL XXII.

THIS is a kind of imitation of the old Epic hymns. All Theocritus' Epic poems were probably written in his youth. He here describes two exploits of the Tyndaridae; one of Pollux conquering the giant Amycus in a boxing match, another of Castor killing Lynceus.

l. 2. These accomplishments of the Twins are universally celebrated. Cp. Hom. Il. 3. 237

Κάστορά θ' ἱππόδαμον καὶ πρὸς ἀγαθὸν Πολυδεύκεα·

and Hor. Od. 1. 12, 25 foll.

φοβερόν, 'a terrible fellow to provoke to a boxing-match.'

l. 3. See a description of 'caestus' in Virg. Aen. 5. 401 foll., where Eryx appears armed with

'Geminos immani pondere caestus,'

which were made of the conventional seven bulls' hides,

'ingentia septem

terga boum plumbo insuto ferroque rigebant.'

l. 5. Leda was daughter of Thestius.

l. 6. ἐπὶ ξυροῦ, 'on a razor's edge,' a common expression for extreme peril.

l. 7. So the Great Twin Brethren are the deliverers at the battle of the Lake Regillus. See Macaulay's 'Lays of Ancient Rome.'

l. 8. Their office of protecting sailors is also constantly mentioned. Cp. Hor. Od. 1. 3, 2; 12, 27 foll.; 4. 8, 32; 3. 29, 64; Acts 28. 11.

οὐρανοῦ ἐξανίστα. If this is correct, it must mean 'rising up from the horizon.' But Meineke's conjecture *οὐρανὸν εἰσανίστα* seems preferable.

1. 9. *βιαζόμεναι*, 'in spite of' the storms foretold by the rising and setting of certain stars. See on 7. 53. Cp Herod. 9. 41 *τὰ σφάγια βιάζεσθαι*.

1. 10. *οἱ δέ*, i. e. the gales.

1. 12. *ἐς κοίλαν*, into the interior of the hull of the ship, crushing in the bulwarks.

1. 13. *ἄρμενα*. See 13. 68.

1. 16. *ἀρρήκτοις*. In imitation of Homer's *ἀρρηκτος νεφέλη*, 'impenetrable.'

1. 18. Observe the usual omission of the preposition *σύν* with the pronoun *αὐτός*.

1. 19. *ἀπολήγοντ'*. Remark the *ο* lengthened before the liquid. So in the same word, Hom. Od. 19. 166

οὐκ ἔτ' ἀπολήξεις τὸν ἔμδον γόνον ἐξερέουσα;

Cp. Hor. Od. 1. 12, 30

'Concidunt venti fugiuntque nubes.'

1. 21. *ὄνων ἀνὰ μέσσον*, 'between the Aselli.' These were two stars in the constellation Cancer, between which is the small cluster Praesepe, called here *ἁμαυρὴ φάνη*, 'the faint crib,' because only seen in very clear weather. Aratus thus describes it,

σκέπτεο καὶ φάνην· ἥ μὲν τ' ὀλίγη εἰκνῖα

ἀχλύϊ, βορρείῃ ἐπὶ Καρκίνῳ ἡγηλάζει·

ἀμφὶ δέ μιν δύο λεπτὰ φαεινόμενοι φορέονται

ἀστέρες

καὶ τοὶ μὲν καλέονται Ὀνοι, μέσση δέ τε φάνη.

Diosem. 861 foll.

1. 27. *ἡ μὲν ἄρα*. See on 18. 1. Introduction of an Episode. This story is related in the commencement of Apollonius Rhodius, Argonaut. 2, who, however, places the scene on the shore of the Propontis, before the ship came to the Symplegades. Cp. 13. 22, where there seems to be possibly some confusion about the geography.

1. 29. *Βέβρυκας*. The second syllable is long in Apoll. Rhod. except in a single instance.

1. 33. Cp. 13. 33: *πυρεῖα*, according to the Schol. on Apoll. Rhod. Arg. 1. 1184, were pieces of wood. Cp. Hom. Hym. Merc. 111

Ἑρμῆς τοι πρῶτιστα πυρήϊα πῦρ τ' ἀνέδωκε.

Achates in Virg. Aen. 1. 174 uses flint.

1. 34. *οἰνωπός*, 'ruddy.' The same epithet is applied by Euripides to the human cheek. *οἰνωπὸν γένυν*, Phoen. 1160, and Bacch. 438.

1. 36. *θεεύμενοι*. Observe the Epic form. So again in 25. 108.

1. 37. Theocritus here comes out for a few lines in his natural style of description, so favourable an opportunity presenting itself.

l. 42. *φίλα ἔργα*. Homeric usage of Digamma. So also *μέγα ἔργον* l. 118. Cp. 25. 37 *σάφα εἰδώς*, and *ibid.* 40 *μέγα εἶδος*. Also 17. 13 and 18.

l. 43. *ἔαρος λήγοντος*. This agrees with 13. 25, where this Argonautic expedition is said to have been set on foot in the later spring.

l. 45. *τεθλασμένος οὐατα*. The usual appearance of prize-fighters in all ages. Cp. Mart. 7. 32, 5

‘*fracta aure magister,*

the teacher of boxing. Cp. Plat. Protag. 342 B *ὅτα τε κατὰ γυμνῶνται μμούμενοι αὐτοὺς καὶ ἱμαντας περιελίττονται*, and Gorg. 515 E *τῶν τὰ ὅτα κατεαγότων*, in both of which places the words are used to denote people who imitated the Spartan manner of life and assumed in every possible way the character of the athlete.

ll. 46 foll. ‘His huge chest was arched convexly, ay and his broad back too, with iron flesh, like a colossus of hammered iron.’

l. 48. Cp. 25. 149 of the muscular development of Hercules. Here the rounded appearance of the projecting *biceps* muscle is compared to that of a smooth round waterworn pebble. It is possible that Tennyson had this in mind in the following passage in ‘Idylls of the King’ (Enid. 76.)

‘Arms on which the standing muscle sloped
As slopes a wild brook o’er a little stone,
Running too vehemently to break upon it.’

l. 50. Cp. Hor. Od. 3. 29, 36.

l. 52. *ἐκ ποδεῶνων*, ‘by the paws,’ or rather by those ends of the hide where the paws were. So Claudian describes Bacchus in a tiger’s skin,

‘*quem Parthica velat
tigris, et auratos in nodum colligit ungues.*

Pros. Rapt. 1. 16.

l. 54. Contrast throughout this Stichomythia the courteousness of Pollux with the surliness of Amycus, and remark the play on the words *χαῖρε*, and *θάρσει*. Pollux addresses the giant, ‘good-morrow, friend,’ who answers, ‘How is it good-morrow with me,’ &c. Cp. Eur. Hec. 426

ΠΟΛ. *χαῖρ’, ὦ τεκοῦσα, χαῖρε Κασσάνδρα τέ μοι.
ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ’ οὐκ ἔστιν τόδε.*

l. 55. Observe *μή*, not *οὐ*. ‘*Any men whom* I have never seen before.’ Lat. ‘*quos nunquam viderim.*’

l. 56. *θάρσει*, ‘reassure yourself.’

μή φάθι λεύσσειν is the same as *οὐ λεύσσεις*.

l. 57. *θαρσέω*, ‘Oh! I’ve assurance enough, thank you!’

l. 59. τῆς σῆς γε. 'At any rate I'm not trespassing on your land,' as you are on mine.

l. 60. ἔλθοις. 'Well, I hope you will come.'

l. 61. The conjunction of imperative mood with indicative, and negative sentence with affirmative, makes this an awkward line to translate: 'Let's hear no more of your entertaining me, for I have no entertainment ready for you.'

For ἐν ἐτοίμῳ, see below, l. 212.

l. 62. δαμόνι, pleasantly insinuating, with a shrug of the shoulders, 'But, my good Sir.'

l. 63. γνώσῃς, 'a threat,' see 26. 19.

τέρσα. I incline to the opinion of Buttmann and Meineke, that this is a future, as if from τέρρω. The sentence requires a future.

l. 65. So Apoll. Rhod. Arg. 2. 12 foll.

οὐ τίνα θέσμον ἔστιν ἀφορμηθέντα νέεσθαι
ἀνδρῶν ὀθνείων δς κεν Βέβρυξι πελάσση
πρὶν χεῖρεσσιν ἐμῇσιν εἰς ἀνὰ χεῖρας δείραι.

l. 66. δμματα δ' ὀρθά. These words are a puzzle, and have given rise to numberless conjectural emendations. Pollux asks if they are to fight the fair boxing-match, or to allow also all the tricks of the pan-cratiū: these, as we see in 24. 112, were indulged in when the combatants were down: so ποσσὶ θένων σκέλος refers, apparently, to the tripping up which preceded the bear-fighting on the ground. There appears to be some word or words still undiscovered in δμματα δ' ὀρθά: possibly some reference to *gougeing*, such as δμμα τ' ὀρύττων, or δμμα τ' ἀμαυρῶν or the like.

l. 67. σφετέρης. Here put for σῆς. It is used also for the first person in 25. 163, and for the third in l. 209.

l. 69. ἀμός. This word is explained as equivalent to τις by Schol. on Hom. Od. 1. 10, where the word ἀμόθεν is equivalent to ποθέν.

l. 72. The amusement of cock-fighting is distantly alluded to by Pindar, Ol. 12. 20, where he says that the renown of Philanor would have been wasted, ἐνδομάχας αἶτ' ἀλέκτωρ, had he not been obliged to quit his country. It was a political institution at Athens, and was supposed to be an instructive example of bravery. Garlick was given the cocks to excite them; hence Aristoph. Eq. 494 ἐσκοροδισμένος μάχη. They were also often armed with an artificial spur. Quail-fighting was even more engrossing: Athenaeus calls it ὀρνυγομανία. The quails were placed within a ring, and the bird which drove the other out of the ring was the victor. See Bekker's Charicles, Sc. 5.

l. 74. μαχεσσαίμεσθ', without ἀν, as frequently in Theocritus.

1. 75. Cp. 9. 27. The use of the shell for a trumpet was subsequent to the Heroic Age. See Eur. Iph. T. 292

κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους.

The word *κοῖλον* should be taken with *μυκήσατο*, 'uttered a hollow roar.'

1. 77. *ἀέ* join to *κομῶντες*, as in 17. 107.

1. 79. The ship Argo was built at Pagasae in Magnesia.

1. 82. *σύναγον*, 'went to meet one another;' cp. intransitive use of *πύταγε*, 15. 78.

1. 83. Now follows a spirited description of the fight; for others similar to which see, in Greek, Hom. Il. 23. 651, Apoll. Rhod. Ar. 2. 51 foll. and their Latin imitators, Virg. Aen. 5. 426 foll. and Valerius Flacc. Argon. 4. 251 foll.

1. 90. *σὺν δὲ μάχην ἐτίναξε*, 'and forced the fighting.'

πόλυς ἐπέκειτο, κ.τ.λ. 'pressed upon him heavily, with his head bent towards the ground.' Cp. Herod. 7. 158 *πολλὰς ἐπέκειτο λέγων τοιάδε*, ibid. 9. 91 *πολλὰς ἦν λισσόμενος*.

1. 94. *Τίτυφ*. He was like Tityus in size, whose body, according to Homer (Od. 11. 576),

ἐπ' ἔννεα κεῖτο πέλεθρα.

See Virg. Aen. 6. 596, where Homer's description is imitated.

1. 95. See Virg. Aen. 5. 460

'densis ictibus heros

creber utraque manu pulsat versatque Dareta.'

1. 98. *μεθύων*, 'staggering.' So Hom. Od. 18. 240

νευστάζων κεφάλῃ μεθύοντι ἰοικώς

and Virg. Aen. 5. 468

'genua aegra trahentem

iactantemque utroque caput, crassumque cruorem
ore eiectantem;'

ib. also 25. 260.

1. 102. *χερσὶ προδεικνύς*, 'sparring at him.'

1. 109. *ἔξω* join with *αὐχένος*. The giant could not guide his blows, which either fell harmlessly on the chest of Pollux or passed by the side of his neck.

1. 112. Here is introduced an absurd exaggeration, in order to convey an idea of the miraculous superiority of the Jove-born hero.

1. 113. *ὀλίγος*. See 1. 47.

1. 115. *ἀδηφάγον*, a common attribute of boxers. Cp. 4. 34.

1. 116. A not uncommon hiatus with a trochaic caesura in the third foot, at a pause in the sense. Cp. 13. 24; 24. 71.

1. 118. Now comes the great crisis of the fight; Amycus, thinking to end it with one great effort, seizes with his left the left wrist of Pollux,

bringing forward his own left shoulder at the same time, with the object of preventing Pollux from guarding the blow he was preparing to give him with his uplifted right, by the same action guarding his own face from his adversary's right fist: but Pollux, ducking his head, comes out underneath Amycus' left arm, and with the whole force of his shoulder dashes his right fist into Amycus' left temple, which is of course unguarded, and gives him the *coup de grâce*.

1. 120. δοχμὸς ἀπὸ προβολῆς. 'Turning sideways from his original position,' i.e. bringing his left leg round and his left shoulder forward.

ἐτέρῃ, 'with the other hand,' i. e. his right.

1. 121. ἤνεγκεν, 'brought into play.'

1. 124. ὤμφ. This appears to mean 'with his (Pollux') shoulder' rather than 'on his (Amycus') shoulder,' and to describe the weight and force of the blow.

1. 126. So in Virg. Aen. 5. 436

'erratque aures et tempora circum
crebra manus, duro crepitant sub vulnere malae.'

1. 129. ἀλλοφρονέων, 'senseless.' Deaf to the call of time.

1. 135. There is something quite comical about this affectation of the Epic diction: as though the poet said, 'There! so much for you, Pollux: now I come to Castor,' and so flung him all his epithets at once.

1. 137. Lynceus and Idas, sons of Aphareus king of Messene, were betrothed to Hilaeira and Phoebe, daughters of Leucippus; but the Twin Brethren carried off the girls, and hence arose the quarrel which is here described, not much to the credit of Castor. The story is somewhat differently told by Pindar, Nem. 10. 112 foll., viz. that Pollux fought with Lynceus and Idas to avenge his brother Castor, who had been mortally wounded by the latter. The pillar is thrown at Pollux without effect; he kills Lynceus, and Jupiter blasts the bodies of the two unsuccessful brothers with lightning. Ovid also (Fast. 5. 699) gives an account beginning thus,

'Abstulerant raptas Phoeben Phoebesque sororem
Tyndaridae fratres, hic eques, ille pugil;
bella parant repetuntque suas et frater et Idas,
Leucippo fieri pactus uterque gener.'

1. 149. ἐπ' ἄλλοτρίοις λαχέεσσι, 'for the purpose of robbing others of their affianced brides.'

1. 150. This is to be interpreted as follows: The Dioscuri had gained booty in an expedition which they made in Arcadia conjointly with Lynceus and Idas: in a quarrel which ensued about the division of this spoil, the Dioscuri gave up theirs to Leucippus, who in return offered

them his daughters. They are therefore here accused by Lynceus of perverting by this offer the mind of Leucippus.

1. 156. He enumerates all the provinces of the Peloponnesus.

1. 158. *Σιουφίς ἀκτά*. The isthmus of Corinth, so called from its founder Sisypus.

1. 167. *ἴσκον*. This word, properly meaning 'to make like,' has in the Alexandrian poets the sense of 'to speak,' derived, according to Buttmann, from a misinterpretation of its use in Homer. See Prelim. Rem. V. p. xvii.

1. 168. Cp. Hor. Od. i. 26, 2, and Tibull. i. 4, 21

'Veneris periuria venti

irrita per terras et freta summa ferunt.'

1. 170. *ἀνεψιῷ*. Because Tyndareus and Aphareus were half brothers, sons of Gorgophone, daughter of Perseus.

1. 172. *λουῖσαι*, 'to bathe' your swords in blood. Cp. Anth. Pal. 6. 2

δπλα τάδε πολέμοιο πεπαυμένα δακρύνεντος

Περσῶν ἱππομάχων αἵματι λουσάμενα'

and Virg. G. 3. 221, Aen. 10. 727, and Cul. 60

'Assyrio bis vellera lauta colore.'

1. 173. *ἔός* here and 24. 36 for *σός*, as *σφέτερος* in l. 67.

1. 174. *ἐρωήσουσιν*, 'shall keep aloof,' 'leave us alone.' *χείρας* is governed by *ἀποσχομένω*. See Aesch. Suppl. (Paley) 736

οὐ μὴ τριαῖνας τάσδε καὶ θεῶν σέβη

δείσαντες ἡμῶν χεῖρ' ἀπόσχωνται πατέρ;

ἐρωέω with the accusative in Theocritus has the sense of 'to leave' or 'desert.' See 13. 74, and 24. 100.

1. 180. 'It seems possible to settle a serious quarrel with trifling harm.

1. 181. *μεταμῶνια*. Another Homeric phrase. See Il. 3. 363.

1. 190. For the lengthening of the final syllable of *ἐνί*, see Hom. Il. 10. 254 *δπλοισι ἐνὶ δεινοῖσιν ἐδύτην*.

A similar description of single combat is to be found in Eurip. Phoen. 1380 foll.

1. 194. *ἀκριβῆς ὄμμασι*. Cp. Ap. Rhod. i. 153

Λυγκεὺς δὲ καὶ δρυτάτοις ἐκέκαστο

ὄμμασιν, εἰ ἔτεόν γε πέλει κλέος ἀνέρα κείνον

ρηϊδίως καὶ νέρθεν ὑπὸ χθονὸς αὐγάζεσθαι'

and Pind. Nem. 10. 116

κείνον γὰρ ἐπιχθονίων

πάντων γένετ' δρύτατον ὄμμα'

also Hor. Epp. i. 1, 28.

Valerius Max. i. 8. 14 says that his sight was so wonderful that he

could have seen from Lilybaeum a fleet coming out of the harbour of Carthage! But that was before the earth was spherical.

1. 195. *δσον*, 'just.' Cp. 1. 45; 25. 73.

1. 196. Lynceus aimed a cut at Castor's left knee, but Castor drew back his leg and maimed Lynceus' right hand as he brought down his sword for the cut.

1. 200. *ἐμφύλιον*. Cp. Soph. Ant. *νεῖκος ἀνδρῶν ξύναιμον* for *νεῖκος ἀνδρῶν ξυναίμων*.

1. 206. Laocoösa, the mother of Lynceus and Idas. By other writers they are called sons of Arene, or Polydora.

1. 209. See on l. 67.

1. 212. *ἐν ἐλαφρῷ*. Cp. 1. 61. Herodotus always uses the phrase *ἐν ἐλαφρῷ ἐποιεύμην* (1. 118), *ἐν ἐλαφρῷ ποιησάμενος* (3. 154), and Tacitus, Hist. 2. 21 'dum atrociora metuebantur, in levi habitum.'

1. 214. For a similar conjunction of dual and plural, see 24. 17.

1. 218. *Χῖος αἰοδός*. Cp. 7. 47.

1. 220. *πύργον αὐτῆς*. A very common metaphor. Perhaps Theocritus refers to Hom. Il. 1. 283, where we read that Achilles

μέγα πᾶσιν

ἔρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο.

Cp. Theognis 223

ἀκρόπολις καὶ πύργος ἐὼν κενεόφρονι δήμῳ

. . . . *ἐσθλὸς ἀνὴρ.*

1. 222. *ὑπάρχει*, 'supplies.'

IDYLL XXIV.

THIS Idyll contains an account of the exploit of the infant Hercules strangling the two snakes which were sent by Juno to kill him, the consultation of Tiresias by Alcmena, and his prophecy of Hercules' future adventures and glory. After this there is an account of the education of the youthful hero, the latter of which seems, from the abruptness of the ending, to have been lost.

Compare with the commencement the latter part of Pind. Nem. 1.

1. 1. *Μιδεαίης*. So also 13. 20.

1. 2. Pindar's account is different in this particular.

- l. 4. Πτερελάου. See Plant. Amph. 1. 1, 251

'Ipsusque Amphitruo regem Pterelam snapte optruncavit manu.'
He defended himself against Amphitryo with success until his daughter Alcmena, to aid her lover, cut off her father's golden lock of hair which ruled his destiny, and so put him into her lover's power.

- l. 6. ἀπτομένα. Cp. 17. 65.

l. 7. A lovely cradle-song: three of the most touching lines in all Greek poetry. ἐγέρσιμον. Cp. 18. 55, the opposite to the ἀτέρμονα νήγρετον ὕπνον of Moschus Id. 3. 103.

- l. 8. ἐμὰ ψυχά, 'my darlings.'

l. 11. μεσονύκτιον should be taken as an adverb. Cp. 13. 69. It is scarcely necessary to quote the well-known lines,

μεσονυκτίους ποθ' ἔραις
στρέφεται ὅτ' Ἄρατος ἤδη
κατὰ χεῖρα τῆν Βοώτου. Anac. 3. 1.

l. 12. The use of the preposition κατὰ here and in the lines quoted above might induce one to confound Boötes with Orion. Boötes, however, immediately follows the Great Bear, so that that constellation is said to be turning 'according to the direction of the arm of Boötes:' whereas the position of Orion is such that as the Great Bear 'swings to its setting' (it just dips below the horizon in the N. at the latitude of Greece and Sicily) Orion is rising in the E. and 'showing up his mighty shoulder,' i. e. the star γ Orionis, or else the ruddy Betelgeuse, which are on his left and right shoulders respectively. 'Ὠρίωνα κατ' αὐτόν, then, can scarcely mean 'opposite to Orion' as generally translated. May it not mean 'in search of,' 'in pursuit of,' (like κατὰ λήϊδα Hom. Od. 3. 106,) or 'facing,' because its head is always turned in that direction, whence 'Ὠρίωνα δοκεῖ Hom. Od. 5. 274?

l. 15. σταθμὰ κοῖλα θυράων. Some cavities are meant either between the doorpost and the threshold, or the doorpost and the wall, where serpents would be likely to hide.

l. 16. ἀπειλήσασα φαγεῖν. An awkward expression: sufficiently so to make Paley declare the line to be spurious. Homer uses ἀπειλέω with future infin. for 'to promise' in Il. 23. 872. Compare with what follows Plant. Amph. 5. 1, 55 foll.

l. 18. Cp. Virgil's account of the serpents sent to slay Laocoon, Aen. 2. 210 foll.

- l. 22. ἀνὰ οἶκον. See on 22. 42.

φάος, so Plant. Amph. 5. 1, 44

'Aedes totae confulgebant tuae quasi essent aureae.'

- l. 23. ὅπως. Homeric usage for 'when.'

l. 24. ἀναιδίας. Similarly λαμυρούς, 25. 234.

1. 26. See Pind. Nem. 1. 65

ὁ δ' ὀρθὸν μὲν ἀντεινεν κᾶρα
πειρᾶτο δὲ πρῶτον μάχας
δισσαῖσι δοίους αὐχένων
μάρψας ἀφύκτοις χερσὶν ἑαῖς ὀφίας
ἀρχομένοις δὲ χρόνος
ψυχὰς ἀπέπνευσεν μελέων ἀφάτων

and Plaut. 1. c.

'Postquam conspexit angueis ille alter puer
citus e cunis exsilit, facit recta in angueis impetum,
alterum altera adprehendit eos manu perneciter.'

1. 31. ὀψίγονον, 'born after hard labour.' Alcmena herself is represented saying,

'Septem ego per noctes totidem cruciata diebus
fessa malis, tendensque ad caelum brachia magno
Lucinam Nixosque pares clamore vacabam.'

Ov. Met. 9. 292.

1. 32. ἐπεὶ μογίοιεν, 'as often as they felt pain in their spinal vertebrae.' They kept coiling themselves up, and uncoiling again as the pressure at their throats paralysed the muscular action.

1. 36. This was almost a proverbial expression for haste, as in Aesch. P. V. 137 σύθην ἀπέδιλος, and

ὁ δ' Ἀφροδίτα
λυσαμένα πλοκαμίδας ἀνὰ δρυμὸς ἀλάληται
πενθαλέα νήπεκτος ἀσάνδαλος. Bion 1. 20.

εἰς. See on 22. 173.

1. 38. νυκτὸς ἄωρί. See 11. 40.

1. 39. ἀριφραδέες. See on 1. 22.

1. 40. φίλ' ἀνδρῶν. Cp. 15. 74, and Eur. Alc. 472 φίλα γυναικῶν, and Virg. Aen. 4. 576 'sancte Deorum.'

1. 42. μετὰ, 'to fetch.'

1. 45. λῶτινον, 'made of the wood of the λῶτός.' This appears to be the *Celtis australis*, Linn., or 'European nettle-tree,' which is pretty common in the south of Europe. It bears a small sweet edible fruit, and the wood, which is very dark coloured, is well adapted for turning.

1. 46. The darkness returned when the serpents were dead.

1. 47. ἐκφυσῶντας. Cp. Virg. Aen. 9. 326, Shakespeare's Macbeth, Act 2, Sc. 2.

1. 50^a. This line is the exclamation of the slave who slept in the grinding-room, repeating her master's call. 'Get up! the master calls!' Mention of such a slave is made in Hom. Od. 20. 105

φήμην ἐξ οἴκοιο γυνὴ προέηκεν ἀλετρὶς
πλησίον ἔνθ' ἄρα οἱ μύλαι εἶατο ποιμένι λαῶν

and in Anth. Pal. 9. 418

ἴσχετε χεῖρα μυλαῖον ἀλετρίδες, εὐδετε μακρά.

αὐτός, 'the master.' Cp. Aristoph. Nub. 219, where Strepsiades asks 'who is that up there?' and a disciple of Socrates answers *αὐτός*, 'tis the master.' Again, Theophrastus describes the Κόλαξ bidding those who met him stand still *ἕως ἂν Αὐτός παρέλθῃ*, 'till the great man has gone by.'

l. 55. *συνπλήγδην*. Either 'clapping their hands together' in astonishment, or 'beating their breasts' in horror. Probably the former.

l. 58. *κεκαρωμένα*, 'stupefied.'

l. 60. *ξηρόν*, 'stark, paralysed with fear.' Or perhaps 'too frightened to cry.'

l. 63. *τρίτον*. As the night was divided into three watches, so the third watch or *ἀλεκτοροφονία* was divided into three divisions or cock-crowings. The first is mentioned 18. 56. The second by Juvenal, Sat. 9. 107

'Quod tamen ad galli cantum facit ille secundi:'

the third here indicates the end of twilight.

l. 64. So also Pind. Nem. 1. c.

γείτονα δ' ἐκάλεσεν Διὸς ὑψίστου

προφάταν ἔξοχον ὀρθόμαντιν Τειρεσίαν.

l. 68. *αἰδόμενος ἐμὲ κρύπτει*, 'hide it from me out of consideration.'

καὶ ὥς . . . διδάσκω. This *καὶ* is a very awkward introduction to the sentence: we should expect something like *τί δ' ὥς*; i.e. why am I telling you all this, seeing you know all about it? It is perfectly intelligible if we suppose a line to have been lost between 69 and 70, in which the sentence begun by l. 69 was closed and a fresh interrogative one commenced: but a more elegant line probably than that suggested by Hermann,

ἄλλοτε μὲν χρηστὸν τότε δ' αὖ κακόν· ἀλλὰ τί ταῦτα.

l. 71. See on 22. 116.

l. 72. *Περσῆϊον*, because her father Electryo was son of Perseus.

l. 74. Cp. 6. 22; 11. 53.

l. 75. The action is that of rolling the wool between one hand and the knee, as the thread is drawn out with the other. See Anth. Pal. 7. 726

*ἢ ρικνῇ ρικνοῦ περὶ γούνατος, ἄρκιον ἰσθῶ,
χειρὶ στρογγύλλουσ' ἱμερόεσσα κρόκην.*

l. 78. *ἀπὸ στέρνων*. Cp. 16. 49.

l. 80. *τελέσαντι οἰκεῖν*, 'to accomplish twelve labours before he can dwell,' the principal verb being expressed participially. Lat. 'duodecim

demum confectis laboribus,' not before twelve labours had been accomplished.

1. 82. *πυρὰ Τραχίνιος*. See Soph. Trach. 1191 and foll. The pile was upon Mount Oeta, near Trachis.

1. 85. Here we find the same kind of language used to describe the triumph of the physical force of a hero of divine origin over the natural world, as was employed by the Hebrew prophets to describe the universal peace which was expected to succeed the advent of the Messiah. Cp. Isaiah 11. 6; 65. 35. Similar language is used by other poets in anticipation of the return of the Golden Age, the extinction of all noisome beasts, the removal of the necessity of manual labour, &c. See Hes. Op. D. 109 foll., Virg. E. 4. 18.

1. 87. *ἀσπαλάθου*. See on 4. 57. *παλιούρου*. See Virg. E. 5. 39. This was the 'Christ's thorn' used for hedges.

ἄχερδον. Perhaps some kind of wild pear, all of which are used for hedging.

All kinds of thorny shrubs were supposed to have a special virtue for averting calamity. See Ov. Fast. 2. 28

'Februa poscenti spinea (al. pinea) virga data est;'

and ibid. 6. 129

'Sic fatus spinam (al. virgam) quae tristes pellere posset
a foribus noxas, (haec erat alba) dedit.'

1. 92. Some one of the servants was to take the dust and throw it from the rugged rock over the running stream, which was called Dirce. Cp. Exodus 32. 20, and 2 Kings 23. 12.

1. 93. *ὑπερούριον* agrees with *κόνιν*. So Livy, 27. 37 'Haruspices dixerunt infantem *extorrem* agro Romano alto mergendum.'

ἀστρεπτος. Cp. Virg. E. 8. 101; Ov. Fast. 6. 164

'Quique sacris adsunt respicere illa vetat.'

1. 94. *καθαρῶ θείῳ*, 'purifying sulphur.' Cp. Tib. 1. 5, 11

'Ipseque ter circum lustravi sulfure puro;'

and Hom. Od. 22. 481

οἷσε θέειον γρη῏, κακῶν ἄκος.

1. 96. *ἑστεμμένῳ*. So Schäfer, 'tipped with wool.'

1. 99. *ἑρωήσας*. See on 22. 174.

1. 101. Cp. Hom. Il. 18. 57

τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὡς γουνῷ ἀλαΐης.

1. 104. Here follows the account of Hercules' education, interesting because it gives us an idea of what Theocritus thought was the *curriculum* of the Heroic Age; or, possibly, actually describes what was the *curriculum* of his own time, e.g. *γράμματα*, which of course is an

anachronism applied to the Heroic Age, like that of Brutus and Cassius (Shakespeare, Julius Caesar, Act 2. Sc. 1) hearing the clock strike.

l. 105. ἐπίσκοπον ὀϊστῶν, 'master of the aiming of arrows.' Like κώπης ἀνακτες for 'rowers.'

l. 107. The pupil here beat the teacher; for Eurytus had promised Iole to any man who should beat him at archery, which Hercules did, and because he refused Iole, shot him. According to Hom. Od. 8. 224, Eurytus was killed for presumption in challenging Phoebus to a contest in archery.

l. 109. There are three Eumolpi in mythology:—1. son of Neptune, killed by Erechtheus; 2. a Thracian who established the Eleusinian mysteries; 3. the teacher of Hercules. Others call him son of Mæneus.

ll. 109 foll. Here we have a difficult construction. There are three kinds of accomplishment in the athletic school that Hercules is taught:—1. δσσα δ' ἀπὸ σκελέων, where I take δσσα to agree with σφάλματα, as a cognate accusative with σφάλλοντι; 2. δσσα τε πυκταί, where δσσα is object to ἐξεύροντο 'all the devices of boxers:' and 3. εἰ τ' εἰς γαῖαν, agreeing with παλαίσματα. That is to say,—1. The Argive cross-buttock; 2. the fair stand-up boxing match; 3. the rough-and-tumble, or bear-fight. The first was performed in wrestling, by projecting the hip and thigh sideways, and tripping up the adversary, and throwing him over the projected hip. ἀπὸ σκελέων goes with ἑδροστρόφοι, like l. 79 and 16. 49. This feat is also alluded to by Theophrastus Char. 27 (Περὶ ὀψιμαθίας,) καὶ παλαίαν δ' ἐν τῷ βαλανείῳ πυκνὰ τὴν ἑδραν στρέφειν ὅπως πεπαιδευθεὶς δοκῇ, i. e. 'He is the sort of man, when practising the wrestling attitudes in the bath, frequently to go through the motion of giving the cross-buttock, that he may seem to have been educated.'

l. 111. ἱμάντεσσι. See 22. 80 foll.

l. 114. Ἀρπαλύκῃ. In Apollodorus, whose names of Hercules' instructors agree in every other case with those of our text, his teacher of wrestling, &c. is called Autolycus.

l. 119. Cp. Hor. Od. 1. 1, 4.

l. 121. Cp. Hor. Od. 1. 7, 9.

l. 122. χρόνῳ διέλυσαν, 'came to pieces by reason of age,' not on account of any damage received in the races.

l. 123. Cp. 22. 120.

l. 124. ἀνσχίσθαι. So Meineke, for ἀνέχεσθαι, to preserve the sequence of Aorists, ὀρέξασθαι—κοσμήσαι—κ.τ.λ.

l. 125. λόχον τ' ἀναμετρήσασθαι, 'to measure the strength of the enemy's advancing squadron;' to judge, that is, whether he would

be outflanked; or, from the manner of their advance, to anticipate their tactics.

l. 127. *ἰππαλίδας*. Formed from *ἰππεύς*, like *δραπετίδας* from *δραπέτης*.

l. 136. 'This (great Doric loaf of coarse black bread) would easily satisfy a garden-digger.' *κορέσσαι* is optative, not infinitive. Hercules' appetite was famous among the ancient poets. See Aristoph. *Ran.* 550

ὁ πανούργος οὔτοσί,
ὅς ἐστι τὸ πανδοκεῖον εἰσελθὼν ποτε
ἐκκαίδεκ' ἄρτους κατέφαγεν ἡμῶν.

l. 137. *ἐπ' ἄματι*, 'at the close of day.'

IDYLL XXV.

THIS Idyll, which appears to be in rather a fragmentary condition, contains an account of the visit of Hercules to the farm of Augeas. He is taken to the king, who had come into the country to see his herds. He exhibits his strength in an off-hand way by pushing backwards with one hand a bull which threatened him, and subsequently he relates the story of his slaying the Nemean lion.

It falls naturally into three divisions:—(1) ll. 1-84; (2) ll. 85-152; (3) ll. 153 to end.

The commencement is evidently wanting; there seem to be several gaps in the middle, and probably a good deal has been lost from the end. Possibly it was left incomplete by the poet himself. Hermann adduces several reasons for believing Theocritus to have been the author; there is a general resemblance between it and his other poems, particularly in respect of the prosody; there are short vowels before a mute and liquid, which is characteristic of bucolic poets; the treatment of the Epic subject has a Theocritean colouring. There are few Dorisms in it.

l. 1. *τὸν δ' ὁ γέρων*. Hercules has been enquiring of some farm labourer where he can find Augeas.

l. 2. *πανσάμενος ἔργου*. See on 22. 42.

τό οἱ. See ll. 88, 109. The Homeric usage of *οἱ* imitated.

l. 7. There is an arithmetical problem in Anthol. Pal. 14. 4, about the number of herds in Augeas' possession, to this effect: Augeas says in answer to Hercules' question, 'One-half are by the stream of Alpheus, one-eighth by the hill of Saturn, one-twelfth by the shrine of Taraxippus, one-twentieth by holy Elis, one-thirtieth in Arcadia; the rest are here, fifty in number.' How many were there altogether? Ans. 240.

l. 8. *ἓαν* for *μῖαν*.

l. 9. The scene is in that part of Elis which belonged to the Epeans, of whom Augeas was king. The Elissus was a tributary of the Alpheus.

There is, however, something wrong in the reading of this line, for *ἔμφ'* has no possible sense. It has been suggested to read *Ἐλισσόντος* instead of *ἔμφ'* *Ἐλισσόντος*.

l. 10. All rivers were *ἱεροί*; but the Alpheus was especially *θεῖος*, because he was honoured at Olympia next to the twelve principal gods.

l. 15. *Μηνίου*. This was the stream whose water Hercules conducted through the stable of Augeas to cleanse it.

l. 16. *θαλέθουσιν*, transitive; so we use the word 'grow.' Cp.

οὐ καλὰ δένδρε' ἔθαλλεν χῶρος.

Pind. Ol. 3. 23.

l. 20. *πλατάνιστοι ἐπηεταναί*, 'thick-foliaged plane-trees.' On the charm of the shade of this tree, cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13. Socrates and Phaedrus, in Plato's Phaedrus (229 A), rest beneath a plane-tree. Cp. also Hom. Il. 2. 307

καλῇ ὑπὸ πλατανίστῳ ὄθεν ῥέεν ἀγλαὴν ὕδωρ.

l. 21. *νομίοιο*. Apollo was so called, according to Callim. Hym. Ap. 46, because of his having tended the herds of Admetus.

l. 22. *ἱερὸν ἀγνόν*. The second epithet has been altered by many. But *ἱερὸν* means 'enclosure.' So Herod. 5. 119 *Διὸς ἱερὸν μέγα τε καὶ ἄγιον ἄλσος πλατανίσταν*, and Eur. Andr. 1066

ἀγροῖς ἐν ἱροῖς Λοξίου.

l. 23. *εὐθύς*, 'hard by.' So also 'mox' is used in Latin. Cp. Thucyd. 6. 96 *χωρίου ὑπὲρ τῆς πόλεως εὐθύς κειμένον*; id. 7. 22 *εὐθύς πρὸ τοῦ στόματος τοῦ μεγάλου λιμένος ἐναυμάχησαν*; id. 8. 90 *παρ' αὐτὴν εὐθύς δ' ἔσπλους ἐστίν*.

l. 25. *ῥυόμεθ'*. Observe the first syllable long, as in 7. 56, and Hom. Il. 15. 257.

τριπόλοις. Cp. Virg. G. 2. 399.

l. 27. *οὐρους μὴν ἴσασι*. There seems to be something wrong with these words. There is a weakness about the sentence, 'However (i.e.

though the territory is extensive) the diggers know the boundaries.' The mention of *ληνοὺς* in the next line suggests a reading *δρχους* for *οὔρους*. Then *ἴσασι* must also be altered. Ahrens reads *ἰσχουσι*.

l. 28. *ῥριον*. Cp. 7. 85. 'The summer's prime.'

l. 31. *ἰσχατιάς*. Cp. 13. 25.

l. 32. *ἄς*. The antecedent is *ἀλωαί*.

l. 33. *ἢ δίκη*, 'as the wont is.'

l. 37. *οἱ οἱ*. See on l. 2. *σάφα εἰδώς*; see on 22. 42.

l. 39. *αὐτόν*, 'yourself,' i. e. I should say neither your parents nor yourself are ignoble. Cp. Hom. Hym. Cer. 213

*χαῖρε γύναι, ἐπεὶ οὐ σε κακῶν ἀπ' ἑολπα τοκῆων
ἔμμεναι ἄλλ' ἀγαθῶν ἐπὶ τοι πρέπει δμμασιν αἰδώς*

and Id. Od. 4. 62

οὐ γὰρ σφῶν γε γένος ἀπόλαιλε τοκῆων.

l. 40. *οἶον* equals *ὅτι τοιοῦτο*.

l. 44. *καί*, 'in fact.'

l. 45. *κατὰ δότυ* and *παρὰ οἷσι*. Again imitated from Homer.

l. 46. *διὰ τε κρίνουσι θέμιστας*, 'and they (i. e. the assembled council) are deciding suits by the application of the law.' See Paley's note on Hes. Theog. 85 *διακρίνοντα θέμιστας*, who calls it 'a mixed expression between *διακρίνειν δίκας* and *νέμειν θέμιστας*.' These *θέμιστες* refer to men's rights which may have become a subject of dispute, and require the decision of some authorized judge. Hence *θεμστοῦχοι βασιλῆες* Ap. Rhod. 4. 347. Cp. Hom. Il. 16. 387

σκολιὰς κρίνωσι θέμιστας.

l. 47. *φράσον*, 'point out to me.'

l. 48. *αἰσυμνήτης*, 'overseer' or 'bailiff.'

l. 50. 'For divine ordinance has made different men have different needs,' so that they may mutually assist one another. Hercules wants some one to guide him to Augeas, and Augeas wants some one to clean out his stable.

θεός. Cp. *ἐμὸν ἄχος* 3. 12, where a short syllable is similarly lengthened in the arsis of the 4th foot: and Hom. Il. 1. 51

βέλος ἔχευεν ἐφείς.

Id. 8. 248

τέκος ἐλάφοιο ταχείης.

Id. Od. 10. 172

νεός, ἀνέγειρα δ' ἐταίρους.

l. 54. According to Pausanias, he was son of Eleus, and called, by those who wished to exaggerate his nobility, son of Helios.

l. 55. *σφωιτέρῳ*; used for possessive of the third person, as *σφέτερος* in 22. 209.

l. 56. *χθιζός*. Cp. Hom. Il. i. 423

χθιζός ἔβη μετὰ δαῖτα,

Id. Od. 6. 170

χθιζός ἐκδόσθ' φέγον ἡματι οἶνονα πόντον.

So also *προδείλος* l. 223; *δωδεκαταῖος* 2. 4; *ἐνδεκαταῖος* 10. 12; *δειελινοί* 13. 33, &c.

l. 59. *αὐτοῖς κηδομένοισι*, 'when they look after it themselves;' not exactly a dative absolute, because of its attraction to *βασιλεύσιν*. Cp. Aesch. Pers. 165

δμμα γὰρ δόμων νομίζω δεσπότην παρουσίαν.

l. 61. *ἵνα κεν τέττοιμεν*, 'where we shall probably find.'

l. 65. 'But in hesitation he kept on repressing the word which was issuing to his lip,' i. e. for fear of giving offence. A true touch of nature, most elegantly expressed.

l. 67. *σπερχομένου*. Genitive absolute, not affected by the dative *οἱ*.

l. 69. *ἀμφοτέρων*, 'in two ways, namely,' &c. Prose writers use in this sense the plural, e. g. Plat. Gorg. 542 *εἰ τινος μέγα ἦν τὸ σῶμα φύσει ἢ τροφῇ ἢ ἀμφοτέρω* (not *ἀμφοτέροις*).

l. 72. *ἀχρεῖον κλάζον τε*, 'barked without meaning anything.' Cp. Hom. Od. 16. 4

*Τηλεμάχου δὲ περισσαινόν κύνες ὑλακόμωροι
οὐδ' ὕλαον προσιόντα.*

l. 73. *δγε* here and in l. 77 refers to Hercules' companion.

δοσον, 'only just.' Cp. i. 45. The action of pretending to pick up and throw a stone to drive away an objectionable dog is familiar to us.

l. 79. *ἐπιμηθές*, 'slow of apprehension.' He rather depreciates the dogs out of politeness to Hercules, as the following lines show, 'if it could tell friends from foes at a distance, it would be invaluable.'

l. 81. Cp. Plat. Rep. 376 *Α καὶ τοῦτο ἐν τοῖς κυσὶ κατόψει δ καὶ ἀξίον θαυμάσαι τοῦ θηρίου· ὅτι ὅν ἂν ἴδῃ ἀγνώτα χαλεπαίνει.*

l. 83. *ἀρρηγές*, 'fierce.' A rare word, if not *ἄπαξ λεγόμενον*.

l. 85. Between this and the preceding, some lines must have been lost, containing an account of the meeting with Augeas.

l. 86. The sun is said to bring on the evening, because his absence makes way for it, just as the winds are said to lull the stormy sea, by ceasing to blow. Cp. Hor. Od. i. 3, 16.

l. 87. *τε σηκούς τε*. Cp. l. 12 for lengthening of *ε*.

l. 89. Here follows a beautiful and well-worked-out simile: the endless number of clouds coming up from the horizon, borne along and huddled together by the wind, and their spreading over the sky as they advance, are well-selected points of comparison with the progress of the

cattle returning from pasture, as the thin line in the distance expands and fills the plain.

1. 91. *Θρηκός*. Cp. *Hor. Epod. 13. 2.*
 1. 93. *μετὰ προτέροισι*, 'in the first rank.'
 1. 98. *στείνοντο μυκηθμῷ*, 'were crowded with lowing kine.' Cp. 16. 93.

1. 100. *ἔκηλος*, 'idle.' Used of a fallow field, *Hom. Hym. Cer. 451*

φέρεισβιον οἶθαρ ἀρούρης
τὸ πρὶν, ἀτὰρ τότε γ' οὔτι φερέσβιον ἀλλὰ ἔκηλον
εἰσθήκει.

1. 101. *κεχρημένος ἔργου*, 'wanting a job.'
 1. 103. *ἔγγυς* is useless, and looks like a gloss to the preceding word. Nothing better, however, has been offered.

1. 105. *γάλακτος*: genitive after *πινόμεναι*. So 1. 224, and *ὄφρα πίοιο οἶνοιο* *Hom. Od. 22. 11.*

1. 106. *τρέφε*. This word represents the process of compressing the milk into cheese. See 11. 66, and *Hom. Od. 9. 246*

ἡμῖν μὲν θρέψας λευκοῖο γάλακτος.

Hence the term *τυροῦ τροφαλὶς*.

1. 110. *βαρύφρονες*, 'seriously thinking' of the labour he had in prospect.

1. 113. *ἀρηρότα*, 'well-balanced.'

1. 115. *ἐώλπει*, 'would expect'; see *Hom.* quoted on 1. 39.

1. 121. *τις νοῦσος . . . αἵτ'*, 'any of those diseases which.' See similar construction in *Hom. Hym. Ven. 285*

νύμφης καλυκώπιδος ἔκγονον εἶναι

αἱ τὸδε ναιετάουσιν ὄρος καταειμένον ἔλῃ,

and *Eur. Or. 920*

αὐτουργός. οἵπερ καὶ μόνοι σάξουσι γῆν,

Id. Hel. 448

Ἑλλῆν πεφυκὼς οἶσιν οὐκ ἐπιστροφαί.

1. 127. *κνήμαργοί θ' ἔλικές τε*. The description of the others as *φοίνικες* and *ἀργησταί* makes it probable that the epithets in this line refer to colour; and *Schol. on Hom. Il. 12. 293* explains *ἔλιξ* = *μέλας*. There is no reason why the meaning 'black' should be assigned in that passage more than in any other in *Homer*, where it is an ordinary epithet of kine. There seems to be a doubt in the minds of the old Lexicographers as to the real meaning of this word and its compounds *ἐλίκωψ*, *ἐλικοβλέφαρος*, and the like. It is very possible that *Theocritus*, borrowing the word from *Homer*, used it in a different sense. Cp. 22. 167.

l. 129. The number twelve here is supposed to have reference to that of the months.

l. 132. ἐπιμαγέλαι. Cp. 9. 5.

l. 134. λασίοιο. Cp. 26. 3.

l. 137. λεύσσοντε. There is no occasion to alter this to λεύσσόν τε. This use of dual for plural is common in the Alexandrian poets, and not unfrequent in Homer. If an emendation is thought necessary, λεύσσοντι would perhaps answer the purpose.

l. 143. εἰσκόπῃ, 'cautiously-watching.'

l. 148. ὤμῳ, 'with his shoulder.'

περὶ νεύρα τανυσθεῖς, 'folded round the sinews.'

l. 149. μύον refers to Hercules, not to the bull, as some explain it. The muscle stood out on his shoulder as he pushed the bull backward. Cp. 22. 48.

l. 153. Between this and the preceding line there is probably another gap, in which was related the parting of Hercules from Augeas and the object for which he and Phyleus proceeded towards the city.

l. 155. 'Where they first set foot on the public road.' They had been hitherto walking singly along the narrow path which is described in the three following lines, so that they could not converse comfortably. The answer to δοῖ is τῇ μὲν ἄρα in l. 159.

l. 158. χλωρὰ θεούση. So Meineke for χλωρὰ ἐούσα. χλωρά is used adverbially, 'skirting with a row of green.' Similarly Her. Scut. 146 ὀδόντων λευκὰ θεόντων, 'a row of white teeth.'

l. 163. ὥσεί περ. It is very difficult to make sense of these words; for if they are taken with βάλλομαι, another verb is wanting; and they will scarcely bear any adverbial sense expressive of uncertainty. Might not the real reading be ὥς εἶπεν or ὥς εἶδον or ὥς εἰκός? The word ἄρτι is evidently in contrast to πάλαι πάγχυ; so the sense would be, 'Some time ago I heard a tale, and am only just now calling it to mind,' [how the stranger told it] or [since I saw you] or [as is natural].

σφετέρῃσιν is here a possessive of the first person singular. See on 22. 67.

l. 164. ὥς μέσος ἀκμῆς, 'in the middle of his prime.' Cp. for the genitive Plat. Epin. 987 D μέσος χειμῶνων τε καὶ τῆς θερινῆς φύσεως.

l. 169. Διὸς Νεμέιοιο. Cp. Pind. Nem. 2. 4.

Νεμεαίου ἐν πολυμυήτῳ Διὸς ἄλσει.

The lair of this lion was still shown in Pausanias' time (A. D. 175) in the mountains about two miles from Nemea. See Paus. 2. 15, 2.

l. 171. αὐτόθεν, 'straight' or 'immediately' from Argos. Cp. Thuc. 5. 83 ἐκ τοῦ Ἀργεὸς αὐτόθεν; and Herod. 8. 64 αὐτόθεν ἐκ Σαλαμῖνος; also Hom. Od. 13. 56

αὐτόθεν ἐξ ἐδρέων.

νέμων agrees with 'Αργείων τις l. 167.

l. 173. ἐκ Πελοπόνησος. See 24. 72.

l. 174. ἔλπομαι. See on l. 115. Αἰγιαλῶν, 'Argives.'

l. 180. οὐχ' ἔλκεθεν. Observe that the preposition is redundant, as the word has the termination -θεν.

φράζομαι, 'I recognise.' Cp. 2. 69, &c.

l. 183. Ἀπίδα, 'the Peloponnese,' called so also in Ap. Rhod. Ἀπίδα καὶ πέλαγος Μινώϊον, 'the Peloponnese and the Cretan Sea.'

The more usual form is Ἀπία γαῖα as in Aesch. Ag. 256 and Supp. 256 foll., where the name is derived from Apis, son of Apollo (or, according to Pausanias, of Telchin), who introduced the art of medicine.

l. 185. ἔρνος, 'stock' or 'offspring.' Cp. 7. 44, Virg. G. 2. 151, Lucr. 3. 741 'triste leonum seminum.' Aesch. Eum. 636

οἶον ἔρνος οὔτις ἂν τέκοι θεός.

The word in the text has been needlessly altered into ἔθνος.

l. 188. 'Entertaining the company with an idle tongue.' Cp. Theognis 1000 (Bergk. Anth. L.)

παντοίων ἀγαθῶν γαστρὶ χορίζομενος

and Hes. Op. et Di. 327

μηδὲ ψεύδεσθαι γλώσσης χάριν,

'for the sake of talking, do not tell a gratuitous lie.'

l. 192. δμαρτήσας, 'coming up alongside of him.'

l. 194. κατὰ στάθμην, 'correctly.'

l. 199. οἶον, 'only.'

l. 200. ἱρῶν μηνίσαντα. These words occur together at the beginning of a line in Homer (Il. 5. 177). The anger of the gods was usually assigned to some such cause. Cp. also Il. 1. 65

εἴτ' ἄρ' ὃγ' εὐχολῆς ἐπιμέμφεται εἴθ' ἐκατόμβης.

Φορωνεῖδῃσιν. Others read φορωνήσεσιν. The word means 'the descendants of Phoroneus,' or rather is supposed to mean that, because most probably the names of Phoroneus and Aegialeus were invented subsequently to account for the patronymic forms of the names of the Argives Φορωνεῖδαι and Αἰγιαλεῖς.

l. 201. πισῆας, 'the lowlanders.' So the metaphor of the river is well preserved.

l. 202. Βεμβινάους. The village Bembina is mentioned by Strabo, 8. 6, among the places in this district, ἐνταῦθα δὲ καὶ ἡ Νεμέα μεταξὺ Κλεωνῶν καὶ Φλιοῦντος, καὶ τὸ ἄλσος ἐν ᾗ τὰ Νέμεα συντελεῖν ἔθος τοῖς Ἀργείοις, καὶ τὰ περὶ τὸν Νεμαῖον λέοντα μυθεύομενα καὶ ἡ Βέμβινα κώμη.

l. 206. ὑγρόν, 'flexible.' See on l. 55.

l. 208. *κοτίναιο*. Cp. Ap. Rhod. 2. 34 *καλαύροπά τε τρηχεῖαν κέββαλε τὴν φορέεσκεν ὀρειτρεφέος κοτίναιο*; and Ov. Met. 2. 681 '*baculus silvestris olivæ*.'

l. 209. *ἔμμητρον*, derived from *μητρά*, 'pith': 'with the pith still in it,' i.e. freshly cut from the growing tree.

ζαθέφ. Cp. Hes. Theog. 2

Ἐλειθνος ὄρος μέγα τε ζάθεόν τε.

The open vowel before a quadrisyllable ending a line is common in Theocritus. Cp. 10. 28; 15. 102 and 123; 16. 31 and 41, &c.

Imitated by Virgil, E. 2. 24.

l. 212. The action of stringing the bow is described in this line. The *κορώνη* appears to have been a kind of hook near each extremity of the bow, which held the string, when taut, from flying off. In stringing the bow, then, the string would be *brought up* to these hooks at both ends. Hence the use of *ἐπίλασσα*.

l. 220. *χλωρὸν δέος*, 'a pale fear,' because it makes the face pale. Cp. Hom. Od. 11. 633

ἐμὲ δὲ χλωρὸν δέος ἦρει.

l. 224. *κραιῶν*. For the genitive, cp. l. 105. With this description of the lion, cp. Hom. Od. 22. 402

*αἵματι καὶ λύθρῳ πεπλαγμένον ὥστε λέοντα
ὅς ῥά τε βεβρωκὸς βοῶς ἔρχεται ἀγραύλοιο.*

l. 226. *περιλιχμάτο*. Cp. 24. 20.

l. 228. *δεδεγμένος*, 'on the look-out for him.' So Hom. Il. 9. 191
δέγμενος Αἰακίδαην ὅποτε λήξειεν αἶδαν.

l. 230. *ἄλισθεν* indicates the noiseless skimming flight of the arrow. Paley understands it as 'glanced aside, not penetrating the flesh,' which seems a very awkward construction.

l. 232. *δαφαινόν*, 'tawny,' not 'blood-stained.' Cp. Hom. Il. 10. 23
δαφαινὸν δέρμα λέοντος,
and Id. 2. 38

δράκων ἐπὶ νῶτα δαφαινός.

l. 234. *λαμυρούς*. The same meaning as *ἀναιδέας* 24. 24. Cp. Anth. Pal. 5. 180, where

λαμυροῖς ὄμμασι πικρὰ γελᾷ

is said of Eros.

l. 240. *ἀσώμενος*. This answers exactly to our familiar use of the word 'disgusted.' Cp. Theogn. 657 (Bergk. A. L.)

μηδὲν ἄγαν χαλεποῖσιν ἀσῶ φρένα,

and Alc. Scol. 35 (ibid.)

προκόψωμεν γὰρ οὐδὲν ἀσάμενοι.

l. 242. *περ'* is a far better reading than *παρ'*, which is commoner, if

we can be satisfied about the elision of the *i*. In support of this are adduced the words *περίαχε* and *περοίχεται* from Hesiod. Pindar cuts it off in Pyth. 4. 265

διδοί ψᾶφον περ' αὐτᾶς.

With the description cp. Catul. 63. 81. (Atys)

'Age caede terga cauda, tua verbera patere,'

and Hom. Il. 20. 170

οὐρῇ δὲ πλευράς τε καὶ ἰσχία ἀμφοτέρωθεν

μαστιίεται, ἐξ δ' αὐτὸν ἐποτρύνει μαχέσασθαι.

There is something very grand in the idea of a lion lashing itself to fury with the blows of its own tail.

1. 243. αὐχὴν. Cp. Job 39. 19.

1. 246. ἐληθέντος, 'as he gathered himself up' for a spring.

1. 247. Cp. Hom. Il. 4. 485, of the poplar,
τὴν μὲν θ' ἄρματοπηγὸς ἀνὴρ αἰθάνι σιδήρῳ
ἐξέταμ' ὄφρα ἴτυν κάμψῃ περικαλλεῖ δίδρῳ·

and ibid. 21. 37

ὁ δ' ἐρινεδὸν ὀξεῖ χάλκῳ

τάμνε, νέους ὀρπηκας, ἵν' ἄρματος ἀντυγες εἶεν.

1. 252. ἀθρόος. Cp. 13. 51, Ap. Rhod. 1. 1428

ὁ δ' ἀθρόος αὖθι πεσῶν ἐνερείσατο γαίῃ.

1. 254. Cp. Hom. Od. 13. 224

δίπτυχον ἀμφ' ὁμοισιν ἔχων εὐεργέα λώπην·

and Ap. Rhod. 2. 32

δίπτυχα λώπην.

1. 255. κόρης, 'my head.'

1. 260. Cp. 22. 98.

1. 262. Cp. 22. 129.

1. 263. ὑπότροπον. Cp. Ap. Rhod. 1. 838

εἰμι δ' ὑπότροπος αὖθις ἀνὰ πτόλιν,

and ibid. 4. 439

ὑπότροπος αὖθις ὀπίσω

βαίῃ ἐς Αἰήταο δόμους.

1. 268. 'And I stood upon his hind feet and firmly pressed them to the ground with my heels.'

1. 269. The usual reading in this line is *πλευροῖσί τε μῆρ' ἐφύλασσον*: but the explanation is unintelligible. Lang translates, 'while I used his sides to guard my thighs.' How was this done? The text is Briggs' emendation, adopted by Meineke, and makes very good sense:—'Hercules, with his feet on the lion's hind paws, strides across its loins and holds them firmly between his thighs.' A similar position is described by Philostratus (Sen. Im. 1. 6), *ὁ μὲν ἤρηνκε τὸν ἀντίπαλον, περιπτὰς*

αὐτῷ κατὰ τῶν γούτων, καὶ ἐς πνίγμα ἀπολαμβάνει, καὶ καταδεῖ τοῖς σκέλεσι.

l. 270. βραχίονας, 'the lion's fore-legs.'

l. 271. πελώριον. There is a doubt between this and πελώριος as epithet of ἔθης: but there is, I think, only one instance quoted of the word so applied. The shades of beasts were supposed to be found in Hades. See Virg. Aen. 6. 285. In Hom. Od. 11. 573 Orion is represented hunting over again the beasts he has slain.

l. 275. ἕλη. This can scarcely be right. There are several proposed emendations, of which Wordsworth's οὐδὲ μὲν ἄλλη, 'nor in any other way,' is the best, but not satisfactory.

l. 277. αὐτοῖς, i. e. 'with its own claws.'

IDYLL XXVI.

THIS relates the murder of Pentheus, king of Thebes, by his mother Agave, and her sisters Ino and Autonoe; who had caught him watching their celebration of the orgies of Bacchus. The story is related by many other poets, among whom the best known are Euripides (whose account in the 'Bacchae' Theocritus seems to have read), and Ovid. Met. 3. 701 foll.

The poem is an inferior composition, and contains a pun in l. 26, previously, however, made by Euripides, Bacch. 367.

l. 1. These three were daughters of Cadmus.

μαλοπάραυος, 'rosy-cheeked.'

l. 2. ὄρος. According to Eur. Bacch. 1045, and Ov. Met. 3. 702, this was Mount Cithaeron; according to others, Parnassus.

τρεις. See Eur. Bacch. 680

ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,
ὣν ἤρχ' ἐνδὲ μὲν Αὐτονόη, τοῦ δευτέρου
μήτηρ Ἀγαθή σή, τρίτου δ' Ἰνὼ χοροῦ.

l. 4. τὸν ὑπὲρ γᾶς. To distinguish it from that which covered the ἀσφόδελον λειμῶνα in Hades (?). Or perhaps a species which grows close upon the surface of the ground.

l. 5. καθαρῷ. Cp. Ov. Met. 3. 709

'Purus ab arboribus spectabilis undique campus,'

and Virg. Aen. 12. 770

'Puro ut possint concurrere campo.'

1. 7. *ποπανεύματα*. Wordsworth's emendation for *πεπονάμενα*. These were a kind of cake; cp. Aristoph. Thesm. 283

ὦ Θρηῖττα, τὴν κίστην κάθελε κῆρ' ἔξελε
πόπανον ὅπως λαβοῦσα θύσω ταῖν θεαῖν·

and Ov. Fast. 3. 733

'Liba Deo fiunt, sucis quia dulcibus ille
gaudet, et a Baccho mella reperta ferunt.'

1. 8. *νεοδρέπων*, 'covered with newly-plucked boughs.'

1. 10. *πέτρας*. According to Euripides, a mysterious stranger, who was really Bacchus in disguise, bent one of the upper branches of a pine-tree down to the ground, fixed Pentheus upon it, and then let it go back to its original position; he then disappeared, while at the same time a voice was heard urging his votaries to the slaughter of his foe; after many attempts they finally with united strength tear up the tree by the roots.

1. 12. In Ovid his mother sees him first.

1. 14. Cp. Catul. 64. 260

'Orgia quae frustra cupiunt audire profani.'

Autonoë upset the preparations to prevent Pentheus seeing them.

1. 17. *ἰγνύαν ἐρύσασαι*. A good emendation by Briggs of the original *ἰγνύ' ἀνειρύσασαι*.

ll. 18, 19. Two excessively silly lines: one cannot but hope Theocritus did not write them.

1. 20. Cp. Hor. Sat. 2. 3, 303; Eur. Bacch. 1114

πρώτη δὲ μήτηρ ἤρξεν ἱερὰ φόνου..

1. 21. Cp. Eur. Med. 191

τοκάδος λεαίνης δέργμα.

1. 22. *Ἰνώ*. In Eur. Bacch. 1121 Agave tears off one arm and Ino the other. Ovid, Met. 3, 721, thus describes it,

'Illa (i. e. Autonoë) quid Actaeon, nescit; dextramque precanti
abstulit: Inoo lacerata est altera raptu.'

1. 26. *πένθημα*—*Πενθήα*. Calverley translates, 'not a king, but aching.' Lang, 'not Pentheus, but repentance.' Cp. Eur. Bacch. 367

Πενθεὺς δ' ὅπως μὴ πένθος εἰσίοισι δόμοις.

There are several instances of these serious puns in the Greek Tragedians: they are not wantonly made, but indicate a certain superstition about names. There is a well-known instance in Soph. Aj. 430

αἰατ' τίς ἄν ποθ' ᾤεθ' ᾧδ' ἐπάννυμον
τοῦμόν ξυνοίσειν ὄνομα (Αἴας) τοῖς ἐμοῖς κακοῖς;

So of Helen, Aeschylus says that she is justly named, for she is
ἐλέναυς, ἑλανδρος, ἐλέπτολις. Ag. 670.

Sophocles puns on Polynices (Antig. 110)

Πολυνείκουις ἀρθείς νεκείων ἐξ ἀμφιλόγων.

So does Eurip. Phoen. 645

*ἀληθῶς δ' ὄνομα Πολυνείκην πατὴρ
 ἔθετό σοι θεία προνοία νεκείων ἐπώνυμον.*

Aeschylus, too, on the names of Apollo :

*ἀγυῖατ' Ἀπόλλων ἐμός,
 ἀπόλεσας γὰρ οὐ μόλις τὸ δεύτερον.* Ag. 1081;

and again, *ibid.* 1087

*ἀγυῖατ' Ἀπόλλων ἐμός,
 ἃ ποῖ ποτ' ἤγαγέ με;*

Nor has the name Odysseus escaped, e. g. Soph. Frag. 877

*ὀρθῶς δ' Ὀδυσσεὺς εἰμ' ἐπώνυμος κακοῖς,
 πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί.*

and Hom. Od. 1. 60

*οὐ νύ τ' Ὀδυσσεὺς
 Ἀργείων παρὰ νηυσὶ χαρίζετο ἱερὰ βέζων
 Τροίῃ ἐν εὐρείῃ; τί νύ οἱ τόσον ὠδύσαο, Ζεῦ;*

ll. 27 foll. The next three lines have given a great deal of trouble. The sense of the first two seems pretty plain, although the reading of the first has been much varied: 'I should not think anything, and let no one else think anything of a man at enmity with Dionysus, not even if he have suffered a worse fate than this.' But the third line is certainly quite unintelligible, with the context. It is so perfect, and intelligible by itself, that any labour bestowed on attempts at emendation or rather alteration of it, cannot but be thrown away.

l. 29. 'And be nine years old, or entering upon his tenth.' The word *ἔτους* is understood with *δεκάτω* from *ἐνναέτης*. Cp. 15. 129.

l. 30. Cp. Callim. Hym. Del.

εὐαγέων δὲ καὶ εὐαγέεσσι μέλοιμι.

l. 31. *αἰετός*, 'omen' or 'rule of life;' i. e. the wish expressed in the preceding line. Cp. Hom. Il. 12. 243

εἰς οἰανδὸς ἀριστος, ἀμύνεσθαι περὶ πάτρησ.

l. 34. *ἐπιγουνίδα*. Bacchus, according to Mythology, was sewn up in Jupiter's thigh, to conceal him from the wrath of Juno. Cp. Eur. Bacch. 286

ὥς ἐνεργράφη Διὸς μηρῷ.

κάθετο, then, will mean 'put out of harm's way.'

IDYLL XXVIII.

THIS charming and elegant poem is addressed to an ivory distaff which Theocritus is about to take as a present to Theagenis, the wife of his friend the poet-physician Nicias, to whom Idylls XI and XIII are addressed. The poet takes the opportunity of extolling the domestic virtues of the good housewife for whom his present is intended.

The metre is choriambic, the same as the line of Alcaeus,

μηδὲν | ἄλλο | φυτεύ | σης πρότερον | δένδριον ἄμ | πέλει,

from which Horace (Od. 1. 18) took his

‘Nullum | Vare, sacra | vite prius | severis ar | borem.’

The dialect is Aeolic, as being particularly well adapted for the lyrical metre employed. See Appendix, p. 238.

1. 1. φιλέριθ’, ‘friend of the worker in wool.’ The word *ἐριθος* has not really any connection with *ἐριον*, *wool*, though it is often used as if it had, e. g. here and 15. 80. Paley says that its derivation is from the root *ειρ*, which we see in the word ‘*ser-vus*.’

1. 2. νόος, κ.τ.λ., ‘who have a mind apt for housewifery.’ This reading is Briggs’ emendation of the old *πόνος οὐκωφελέσσιν σὸς ἐπάβολος*.

1. 3. θάρσεισ’. The Aeolic form of the present participle, as if from *θάρασημι*. So *ματείσαι* Sapp. 54 (Bergk. Anth. L.).

ὑμάρτη, for *δμάρτει*; like *ὑμοῖος* for *δμοῖος*, Aeolic forms.

Νεῖλεω πόλιν; Miletus, founded by Neleus. Cp. Callim. Hym. Di.

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χαῖρε Σιτάνη

Μιλήτην ἐπίδημε· σὲ γὰρ ποιήσατο Νηλεὺς

ἡγεμόνην ὅτε νηυσὶν ἀνήγετο Κεκροπιῆθεν.

1. 4. ὑπαπάλω. This is the MS. reading. But no one attempts to explain it. A temple of Venus called *ἡ ἐν καλάμοις* at Samos is mentioned by Athenaeus, 12. 572. Hermann reads *ὑπ’ ἀμπαλῶ* for *ἀμφιάλου*. Possibly the name of a hill is concealed in the word, and Strabo (14. p. 637) speaks of a promontory of Samos called *Ἀμπέλος*, and says that the whole of the hilly district of the island was called by that name; which

may have extended to the neighbouring coast. It may be a solution of the difficulty to read ὑπ' Ἀμπέλφ.

1. 6. κἀντιφιλήσομαι: passive: 'and may receive tokens of his affection in return.'

1. 7. Χαρίτων φυτόν. Cp. 11. 6. Nicias was a poet also. See, too, 7. 44 for the word φυτόν.

1. 9. Νικιάας. See on 15. 110.

1. 10. πέπλοις. The Aeolic form of the accusative case plural. So are πόκοις l. 12: δόμοις l. 16: νόσοις l. 20.

1. 11. ὑδάτινα is interpreted either of colour, 'sea-blue' or 'sea-green,' (like 'thalassina vestis' in Lucr. 4. 1127); or of texture, 'fine,' 'transparent,' like the 'Coae vestes.' It is more probable here that the texture should be the subject of praise than the colour.

βράκη were long robes, reaching to the ground; as may be gathered from Sapp. 70 (Bergk. A. L.)

οὐκ ἐπισταμένα τὰ βράκε' ἔλκειν ἐπὶ τῶν σφυρῶν.

The β before ρ at the beginning of a word is characteristic of the Aeolic dialect. So βρόδον for ρόδον.

1. 12. Paley suggests that the mention of 'the spring shearing-time,' by Aristoph. Av. 714, shows that there is nothing extraordinary in sheep being shorn twice a year, because it was the regular thing; and therefore that τρίς would be preferable to δὺς.

1. 13. πέξαιντ' conditional without ἄν, 'would get themselves shorn.' ἔννεκ', 'if it depended on Theagenis,' i. e. if the general demand were as large as hers. Cp. the inscription on Myron's cow, in Anth. Pal. 9. 729

εἵνεκα γὰρ τέχνης σεῖο, Μύρον, ἀρόσω.

1. 15. ἐβολλόμαν. Aeolic for ἐβουλόμην.

1. 16. ἔσσαν, for οὔσαν. So also in Sappho.

1. 17. πατρίς; Syracuse, founded by Archias of Corinth, 375 B.C. Cp. 15. 91.

1. 24. τῶπος ἰδών. So Ahrens has corrected the old readings, ἐρείτω ποτιδών, and ἐρεῖ τῷ ποτιδών, &c.

1. 25. τίματα. Restored from the MSS. by Ahrens and Meineke, in place of the usual τιμᾶντα.

BERENICE.

A FRAGMENT.

THIS fragment, the only one authoritatively ascribed to Theocritus, is preserved by Athenaeus, 7. p. 284 a; where it is thus introduced:—
 Θεόκριτος δὲ ὁ Συρακόσιος ἐν τῇ ἐπιγραφομένῃ Βερενίκῃ τὸν λεῦκον ὀνομαζόμενον ἰχθὺν ἱερὸν καλεῖ, διὰ τούτων,

‘καὶ τις ἀνὴρ, κ.τ.λ.’

It is part of a poem in praise of Berenice, about whom see 15. 106, and 17. 34 foll.

1. 1. καὶ τις. The answer to the ‘if’ is in line 5.

1. 2. Cp. Mosch. 5. 9

ἦ κακὸν ὁ γριπεὺς ζῶει βίον φ’ δόμος ἂ ναῦς

καὶ πόνος ἐστὶ θάλασσα, καὶ ἰχθύες ἂ πλάνος ἄγρα.

1. 3. ἀκρόνυχος, ‘at the commencement of night.’ Hence the astronomical term ‘acronychal’ for the rising or setting of stars at sunset.

ταύτῃ Θεῷ, i. e. Berenice.

1. 4. φιερώτατος. Cp. 11. 21. ‘The most brilliant.’ That is why he is called λεῦκος.

1. 5. καί, ‘then,’ i. e. if he so prays for good luck from Berenice, and offers her this wonderful fish.

EPIGRAMS.

I. On a votive offering to Apollo and the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 336.

1. 2. ἔρπυλλος, Lat. ‘serpyllum.’ See Virg. E. 2. 11, G. 4. 31.

κεῖται, ‘are offered:’ κεῖμαι is used as the passive of τίθημι in every sense of that word.

1. 3. μελαμφύλλοι. So also μέλας κισσός 11. 46, of the sombre dark green of the ivy.

1. 4. ‘Since the Delphian rock produced this in your honour.’ Cp. Eur. And. 999

Δελφὶς εἴσεται πέτρα.

1. 6. *τερμίνθου*. The terebinth or turpentine-tree (*Pistachia terebinthus*) is often mentioned in the Bible, under the names of oak or terebinth; e. g. Gen. 35. 4. It is not an evergreen; has small lancet-shaped leaves, and after flowering bears oval berries in clusters. A very pure turpentine exudes from incisions in the bark.

II. On some offerings to Pan.

Called *ἀδίσωτον* in Anth. Pal. 6. 177.

1. 2. *ἀνθετο*. The aorist is used, as if the inscription were speaking to the reader, 'Daphnis offered,' &c.

1. 3. The articles which he offers are in token of his renunciation of music, shepherding, hunting, and courting, respectively.

1. 4. *ἑμалоφόρει*, 'he used to carry apples.' See on 2. 120; 3. 10; II. 10.

III. Inscription on a statue representing a shepherd sleeping in a cave.

Ascribed to Theocritus, Anth. Pal. 9. 338.

1. 1. *κεκμακός*. Cp. I. 17.

1. 3. *κροκόεντα*. See I. 31.

1. 6. *καταρχόμενον*, 'which is beginning [to seize you].' This makes better sense than any of the other readings, such as *καταγρόμενον*—*κατεγρόμενον*—*καταγόμενον*—*κατανόμενον*, &c.

IV. Description of the position of a statue of Priapus in a lovely spot.

Ascribed to Theocritus, Anth. Pal. 9. 437.

1. 1. *λαύραν*, 'avenue' or 'alley.' Pindar (Pyth. 8. 86) describes the return of beaten wrestlers homeward, *κατὰ λαύρας*, 'sneaking along the by ways.'

1. 2. *σύκινον*. Cp. Hor. Sat. 1. 8, 1.

ξόανον, 'a rude shapeless image,' such as were carved by the shepherds. Cp. Anth. Pal. 9. 326

Νύμφεων ποιμενικά ξόανα.

1. 3. *τρισκελές*, 'very hard and dry,' the same as *περισκελές*. Similarly compounded are *τρισάωρος*—*τρισάθλιος*—*τρισμακάρ*, &c.

αὐτόφλοιον Cp. 25. 208, and Anth. Pal. 6. 99

κύβας ἐκ φηγοῦ σὲ τὸν αὐτόφλοιον ἔθηκε

Πᾶνα Φιλοξενίδης.

1. 11. ξουθαί. See on 7. 142.

1. 14. ἀποστέρξαι. Cp. 14. 50.

1. 15. ἐπυρέξαν, Understand, *Promise*, 'that I will sacrifice.' He wishes either not to love or that his love may be requited: in the former case the fulfilment of his wish will be worth a young he-goat; in the latter, a heifer, a full-grown he-goat, and a lamb.

χίμαρον. Not elsewhere masculine in Theocritus. Whether masculine or feminine, probably a young goat is always meant by the word.

1. 17. Cp. 7. 15.

1. 18. σακίταν. Cp. 1. 10.

V. An invitation to join in a pastoral Trio.

Ascribed to Theocritus, Anth. Pal. 9. 433.

1. 1. λῆς. Cp. 1. 12.

διδύμοις, 'double flute,' called in Latin 'tibiae pares,' or 'tibiae dextra et sinistra,' and also in Greek 'the male and female pipes,' from their different pitch. See Herod. 1. 17, where the same instruments are mentioned in harmony: ἑστρατεύετο δὲ (Alyattes the *Lydian*) ὑπὸ συνίγγων τε καὶ πηκτίδων καὶ αὐλοῦ γυναικῆτος τε καὶ ἀνδρῆτος.

1. 2. πακτίδ', 'a rude kind of stringed instrument.' See Herod. quoted on line 1. Cp. for the harmony of lyre and flutes, Hor. Od. 3. 19, 20; 4. 15, 30, Ep. 9. 5.

1. 3. θελξεί. So 'mulcere' in Latin, Hor. Od. 3. 11, 24.

1. 4. κηροδέτης. Cp. 8. 19. The epithet is applied to the music, not to the instrument.

1. 5. λασίας δρυός. The original reading in Anth. Pal. is λασιαύχενος.

1. 6. This was contrary to their superstition. See on 1. 15 foll. It is possible that this superstition was peculiar to goatherds, who were under Pan's special protection, and had no influence on shepherds and cowherds (?).

VI. To Thyrsis, on the loss of a young she-goat.

Ascribed to Theocritus, Anth. Pal. 9. 432.

1. 3. χίμαρος. See on Epig. 4. 15.

τὸ καλὸν τέκος, 'your pretty pet.'

ἐς ἄδαν. Cp. Catullus 3. 11 foll. of Lesbia's sparrow,
 'Qui nunc it per iter tenebricosum
 illud unde negant redire quenquam;
 at vobis male sit, malae tenebrae
 Orci quae omnia bella devoratis!'

1. 5. κλαγγεῖντι, 'howl.'

1. 6. ὅστιον οὐδὲ τέφρα. See Jebb on Soph. Aj. 244, showing that δαίμαν κούδεις ἀνδρῶν is not a parallel expression to this, but that in such ellipses the words are connected by οὔτε or οὐδέ, and not by καὶ οὐ. He quotes Pind. Pyth. 3. 54 ἔργοις οὔτε βουλαῖς, and Lucian. As. c. 22 χρυσίον οὐδὲ ἀργύριον οὐδὲ ἄλλο οὐδέν.

Bone and ash, i. e. the remains of bodies after burning, as preserved in the funeral urn. There can be no such treasured memorial of the poor devoured kid.

VII. On a statue of Aesculapius, the god of healing, made by Eetion for Nicias, Theocritus' physician-friend.

Ascribed to Theocritus, Anth. Pal. 6. 337.

1. 1. Μίλητον. Cp. 28. 3. Nicias' abode.

1. 2. συνοισόμενος. Cp. 11. 5 and Soph. Phil. 1085
 ἀλλά μοι καὶ θνήσκοντι συνοίσει.

1. 4. γλύψατ', 'ordered to be carved for himself.' Cp. Herod. 4. 88 σφέων εἰκόνας ποιησάμενοι, *ibid.* 1. 31 ἐποιέετο δὲ καὶ λέοντος εἰκόνα. εὐώδους. Cp. 7. 81 and Anth. Pal. 6. 146 εὐώδης νηός.

1. 5. Ἡερίωνι. Of Amphipolis, about 275 B. C., mentioned also by Callimachus.

VIII. Epitaph on Orthon of Syracuse, who lost his way when tipsy on a stormy night, and perished.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 660, but to Theocritus in Appendix to Anth. Planud. and in all edd. of Theocritus. Compare an epigram of Antipater's, Anth. Pal. 7. 398

οὐκ οἶδ' εἰ Διόνυσον ὀνόσσομαι ἢ Διὸς ὄμβρον
 μέμφομ'. ὀλισθηροὶ δ' εἰς πόδας ἀμφοτέροι.
 ἀγρόθε γὰρ κατιόντα Πολύξενον ἔκ ποτε δαιτὸς
 τύμβος ἔχει γλίσχρον ἐξεριπόντα λόφαν·
 κείται δ' Αἰολίδος Σμύρνης ἐκάς· ἀλλὰ τις ὄρφνης
 δειμαῖνοι μεθύων ἀτραπὸν ὑετίν.

1. 3. τοιοῦτον, 'such' as—what? nothing is mentioned. If τοιοῦτον refers to the fate described in line 4, then the conjunction δέ is useless

and unintelligible. Again the word πολλῆς is a difficulty. Can it mean 'great' in the sense of 'illustrious'? Other readings are ἀντὶ δὲ βάλου—ἀντὶ φίλης δὲ—ἀντὶ δὲ πότνας. But unless something is supposed lost after τοῖς or after πότμον, explaining what the fate was, it is useless to make any emendation of the line which retains δέ. Some word like ποθεινῆς or τεκούσης is wanted.

1. 4. ἐφέσσάμενος. Cp. Ap. Rhod. 1. 691
δοίμαι ἤδη

γαῖαν ἐφέσσασθαι

and Pind. Nem. 11. 21 γῆν ἐπιεσσόμενος.

IX. Epitaph on Cleonicus, shipwrecked on a voyage from Coele-Syria to Thasos.

Ascribed to Antomedon, Anth. Pal. 7. 534, but the first two lines are given in Anth. Planud. under the name of Theocritus. Compare a very similar Epigram of Callim. 19 (48)

Νάξιος οὐκ ἐπὶ γῆς ἔθανεν Λύκος, ἀλλ' ἐνὶ πόντῳ
ναῦν ἅμα καὶ ψυχὴν εἶδεν ἀπολλυμένην,
ἔμπορος Αἰγίνηθεν ὅτ' ἐπλεε. Χῶ μὲν ἐν ὑγρῇ
νεκρός· ἐγὼ δ' ἄλλως οὐνομα τύμβος ἔχων
κηρύσσω πανάληθες ἔπος τόδε· φεῦγε θαλάσση
συμμίσγειν ἐρίφαν, ναύτιλε, δυσόμεναν.

1. 5. δύσιν. See on 7. 53, Virg. G. 1. 221; 4. 235.

X. Dedication of a statue to the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 358.

1. 3. οὐχ ἑτέρως, 'no one will deny that.'

1. 4. He remembers that he owes his fame as a musician to the Muses' inspiration. Cp. Hor. Od. 4. 3, 21 foll.

XI. Epitaph on Eusthenes, a physiognomist.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 661, but to Theocritus by Anth. Plan.

1. 3. Hermann reads here οἱ μιν ἔγραψαν ἑταῖρον and supposes a distich to have been lost, which would explain who those were who 'wrote him down their comrade, though he was a foreigner.'

1. 4. *χῦμοθέτης*. Hermann reads *χῦμοθέτης*, 'a caster of nativities.' The word is not elsewhere used, though the verb *ὑποθετέω* is common enough. Eusthenes, from his description in l. 1, was more likely to have professed this art than that of poetry. Perhaps one might read *χῦμοθέτης*. Lang translates, 'most dear was he to the makers of song.'

XII. Dedication of a tripod to Bacchus.

Ascribed to Theocritus, Anth. Pal. 6. 339.

1. 1. *χορηγός* here means 'leader of the chorus,' like *κορυφαῖος*. Generally, and especially in Attic writers, the word signifies the citizen who defrayed the expenses of the chorus, who would have had nothing to do with offering the tripod which they had won to Bacchus. According to Pausanias, 1. 20, 1, there was a street in Athens called Tripod Street, from the tripods there set up in honour of the gods.

1. 2. *πάρ σε*. This is a rather doubtful alteration of Ahrens for the usual *καί σε*, which would mean that Demomeles offered a statue of Bacchus as well.

1. 3. *πᾶσι*. There is some doubt whether this or *παισὶ* is the better reading. *πᾶσι* appears in Anth. Pal., and *παισὶ* in the old edd. of Theocritus. According to the text, translate, he 'was temperate (or fair) in all matters.' Calverley translates, 'He was champion of men, if his boyhood had faults;' and Lang, 'No great fame he won when he gave a chorus of boys.'

1. 4. This line is in favour of the reading *πᾶσι* in line 3. 'He always had regard for what was honourable and right.'

XIII. On a statue of the heavenly Venus.

Ascribed to Theocritus, Anth. Pal. 6. 340.

1. 1. *οὐ πάνδημος*. This refers to the two surnames of Aphrodite; Pandemus as the goddess of sensual love, called 'Volgiva' Lucr. 4. 1064, and Urania as the goddess of domestic poetry. See Xen. Symp. 8. 9 *εἰ μὲν οὖν μία ἔστιν Ἀφροδίτη ἢ διτταὶ Οὐρανία τε καὶ Πάνδημος, οὐκ οἶδα· ὅτι γε μέντοι χωρὶς ἑκατέρᾳ βωμοὶ τε εἰσὶ καὶ ναοὶ καὶ θυσίαι, τῇ μὲν Πανδήμῳ ῥαδιουργότεραι, τῇ δὲ Οὐρανίᾳ ἀγνότεραι, οἶδα.* Cp. Plat. Symp. 180 D foll.

XIV. This and the following Epigram (ascribed to Leonidas of Tarentum, Anth. Pal. 7. 658 and 659) were probably written, one on one side and the other on the other of the same tomb.

1. 4. The usual prayer over the graves of the good, 'Sit tibi terra levis.' Cp. the beautiful lines of Meleager,

ἀλλά σε γυνούμαι, γὰ πάντροφε, τὸν πανόδυρτον

ἡρέμα σοῖς κόλποις μᾶτερ ἐναγκάλισαι. Anth. Pal. 7. 476;

and again, *ibid.* 461

παμμήτορ γῇ χαῖρε, σὺ τὸν πάρος οὐ βαρὺν εἰς σε

Δισιγένην καὶ τῇ νῦν ἐπέχοις ἀβαρήs.

and satirically, *ibid.* 11. 226

εἰ σοι κατὰ γῆs κούφη κόνις, οἰκτρὲ Νέαρχε,

ὄφρα σε βῆιδίαις ἐξερύσωσι κύνεις.

ἱερῆs, because he was θείοισι μετ' ἀνδράσι Ep. 15. 3.

XV. See on Epig. XIV. Anth. Pal. 7. 659.

XVI. On a statue of Anacreon.

Ascribed to Theocritus, Anth. Pal. 9. 599.

The lines are alternately iambic senarii and hendecasyllables, such as we find again in Epig. 20, and frequently in Catullus, e. g.

'Lugete, o Veneres Cupidinesque.'

1. 2. σπουδῇ, 'attentively.'

1. 4. εἴ τι περισσόν, 'one of the most excellent.' Cp. Id. 7. 4. and' Ap. Rhod. 3. 347

Παναχαΐδος εἴ τι περισσόν Ἡρώων.

XVII. On a statue of Epicharmus.

Ascribed to Theocritus, Anth. Pal. 9. 600.

The metre, according to the text, is a somewhat awkward jumble, in which the distichs correspond to one another alternately; their first lines being alternately a trochaic tetrameter and an iambic trimeter. All their second lines are simple Adonii or dactylic dipodiae, preceded by a long, or a short, or two short syllables. But see on 1. 3.

1. 2. εὐρὺν Ἐπίχαρμος. Epicharmus gave a new form to the comedy existing in his day at the Sicilian Megara, whither it had been brought from Megara on the Isthmus, introducing plays with a regular plot. He left Megara for Syracuse, when the former city was destroyed by Gelon (484 B.C.), and there, being more than fifty years old, began his career as a comic poet. He is spoken of in high terms by Plato, Theaet. 152 E τῶν ποιητῶν οἱ ἄκροι τῆς ποιήσεως ἑκατέρας, κωμῳδίας μὲν Ἐπίχαρμος, τραγῳδίας δὲ Ὅμηρος, and by Cicero, 'Epicharmi acuti nec insulsi hominis sententiam' Tusc. D. i. 8, 15. Cp. Hor. Ep. 2. 1, 58.

1. 3. Hermann, supposing that all the distichs originally were the same metre, alters this line thus,

Κράστιοι δ', ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινού,

and l. 7 thus,

χρῆν γὰρ ὅν σωρηδὸν εἶχε χρημάτων μεμναμένους.

There is certainly great abruptness in the commencement of this line 3. In support of Κράστιοι, Hermann, according to Meineke, cites the mention of Ἀθηναίη Κραστήν in Herod. 5. 45; but it is difficult to see who would be meant by Κράστιοι here, for in the passage of Herodotus it refers to the river Crathis at Sybaris (?).

1. 5. πεδωρισταί either means 'holding converse with,' or, more probably, 'sharing in,' from μεθορίζω. There are many other readings: πελωριστᾶ—Πελωρεῖς τᾶ—πεδοίκισται (Wordsw.). The sense of this and the preceding lines is, 'The Coans, who have settled in Syracuse, sharers in the city, offered here to thee, oh Bacchus, his statue in brass in place of flesh and blood.' For ἀλαθινός, see on Id. 13. 15.

1. 6. Here occur fresh difficulties. Unless we read οὗ for οἷ, and put something into the next line to govern it, we can do nothing with μεμναμένους in l. 7. Hermann's alteration (see above on l. 3) does away with this difficulty, by retaining οἷ which is wanted, and putting a full stop at πολίτᾳ. Epicharmus was a Coan by birth.

XVIII. Epitaph on a nurse named Cleita.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 663.

The lines are alternately hendecasyllables and asynartete combinations of four dactyls (or spondees) and three trochees, called Archilochians. These latter are found purer in the following Epigram: here a cretic

is admitted in place of the fourth dactyl in line 2. Cp. the metre of Hor. Od. 1. 4

'Solvitur | acris hi | ems gra | ta vice || veris | et Fa | voni.'

1. 3. γυνὴ ἀνρί. An unusually harsh crasis.

ἀνρί τήνων ὦν = ἀνθ' ὦν, 'in return for her having nursed the child.'

XIX. On a statue of Archilochus.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 664.

The first and fourth lines are asynartete Archilochian dactyls, as in the preceding Epigram; the second and fifth are iambic trimeters; and the fourth and sixth catalectic scazon iambics.

1. 1. καὶ στᾶθι καὶ εἰσιδε. The object is governed by the latter of two closely connected verbs, as in Id. 25. 72, the former not being transitive.

1. 3. κήπι νόκτα καὶ ποτ' ἄω, to the western and eastern limits of the world.'

1. 6. 'Both in iambic and in lyric poetry.'

XX. On a statue of Pisander, author of the Ἡράκλεα.

Ascribed to Leonidas of Tarentum, Anth. Pal. 9. 598.

The lines are hendecasyllables.

1. 4. ξυνέγραψεν. A word generally used of prose writers.

XXI. Epitaph on Hipponax.

Ascribed to Theocritus, Anth. Pal. 13. 3.

The metre is scazon iambic, so called from the halting (σκάζων) sound produced by the last foot being a spondee. It was invented by Hipponax, and is frequently used by Catullus and Martial. According to the Latin usage, the fifth foot should be an iambus. See a translation of this into Latin quoted in the notes of Thackeray's Anthol. Graeca.

1. 3. Cp. Id. 22. 213; 25. 38. Even in death, Hipponax hates all bad men.

XXII.

Ascribed to Theocritus, Anth. Pal. 9. 434. But there is a general agreement that this Epigram was not written by Theocritus, but by some grammarian, who prefixed it to an edition of recently-collected poems of Theocritus. Consequently it is suspected to have been the work of Artemidorus, about whom see Preliminary Remarks.

XXIII. On the safety of Caicus' bank.

Ascribed to Theocritus, Anth. Pal. 9. 435, or rather to the same author as the preceding.

1. 2. 'Take up your deposit, when the accounts are balanced.' The phrase *ἐρχεσθαι πρὸς λόγον* is properly used of the banker who strikes a balance, but here of the *ψήφος* or calculation of the account.

1. 3. 'Let other men give excuses' for not meeting the just demands of depositors.

XXIV. Epitaph on Glauca, probably the poetess mentioned Id. 4. 31.

Ascribed to Theocritus, Anth. Pal. 7. 262.

XXV. Epitaph on a little girl.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 662, but contained in many MSS. of Theocritus.

1. 2. *πολλοῖς ἡλικίᾳ*, i. e. 'many [years] before her prime.'

1. 5. *Περιστερὶ*. She was, as we may suppose, the mother of the children.

ἐν ἐπείμῳ. See on 22. 212.

APPENDIX.

TRANSLATION OF IDYLL I (64-141).

LEAD, friendly Muses, the bucolic strain—

'Tis Thyrsis sings, Thyrsis from Etna's plain.

Where were ye, nymphs, while Daphnis' life decayed?

On Pindus' height, or in Peneus' glade?

For certès Etna's peak ye came not nigh,

Nor all the holy streams of Sicily.

(Sweet Muses, lead the pastoral refrain—)

His death both wolf and jackal wept amain,

And lion from amid his thicket lair :

(Lead, friendly Muses, the bucolic air—)

Cows at his feet that wont to ruminate,

And bulls and heifers lowing mourn his fate.

(Lead, friendly Muses, the bucolic lay—)

Came Hermes first to soothe him : 'Daphnis, say

Whose love hath power to waste thy soul away?'

(Kind Muses, lead the pastoral refrain—)

Neighbours, to ask the reason of his pain,

Came from their charge of sheep, or goats, or beeves ;

Priapus came to banter—'Wherefore grieves

Thy wasting soul? e'en now the maid forlorn

By each familiar grove and spring is borne

(Lead, friendly Muses, the bucolic strain—)

In search of thee, impassible fond swain.'

Nought answered he to these, but nursed his woes

And bitter whims of love, till bitter life should close.

(Lead, kindly Muses, the bucolic air—)

There too came Venus, smiling, debonnaire,

Yet with feigned anger masking all her smile ;

Who said, 'What, Daphnis, thou didst boast erewhile

O'er wrestling Love to gain the mastery ;
Say rather hath he not outwrestled thee ?'
(Lead, friendly Muses, the bucolic lay—)
'Oh, Goddess stern,' thus did he answering say,
'Revengeful Goddess, hateful to mankind,
Think'st thou my Fortune's sun has all declined ?
Nay—in the grave Love's torment I'll remain.
(Kind Muses, lead the pastoral refrain—)
Haste rather thou to meet thy herdsman's arms
In Ida's valley : there display thy charms :
Here is but lowly sedge, there oak-groves fair.
(Lead, kindly Muses, yet the pastoral air—)
Go, seek Adonis where he tends his ewes,
Or wounds the hares, or harmful beasts pursues ;
(Tune, friendly Muses, yet the pastoral lay—)
Or once again in arms bid Diomedé stay,
Boasting of Daphnis worsted in this fray.
(Lead, kindly Muses, yet the pastoral song—)
Farewell, ye bears, the caverned hills among ;
Jackals and wolves, farewell ! no more in grove,
In tangled brake or thicket shall I rove,
As heretofore : farewell, sweet Arethuse,
And crystal brooks that Thymbris' rocks diffuse !
Ye know me well : Daphnis it is who sings,
Who watered all his cattle at your springs.
(Chant, friendly Muses, still the pastoral lay—)
Pan, whether o'er Lycaeus thou dost stray
Or mighty Maenalus, leave the lofty tomb
Which aye records Lycaon's offspring's doom,
Whereat immortals wondering gaze and smile ;
And hither wend to our Sicilian isle.
(Sweet Muses, bid the pastoral echoes die—)
Haste, master, nor thy mellow reeds lay by,
Well-knit with wax and to thy mouthing curled ;
For me Love draweth to the underworld.
(Sweet Muses, now the pastoral music check—)
Let violets now each rugged bramble deck :

Jonquils the dismal juniper adorn :
Let all be changed—be pears by fir-trees borne,
Since Daphnis dies ; and hounds by hinds be torn ;
And screech-owls learn with nightingales to vie.'
(*Sweet Muses, let your pastoral cadence die—*)
So ceased the swain : him Venus fain would raise,
But Fate had spun the limit of his days :
Thus sank beneath the eddying stream of Night,
The Muses' fellow and the Nymphs' delight.

IDYLL VII (52-89).

A PROSPEROUS voyage shalt thou make,
 Ageanax, to Lesbos' shore,
 E'en though the southern tempest's roar
At the Kids' westward sloping shake
The billows, or on Ocean's swell
 Orion rest his sinking heel ;
 If thou 'lt requite the fervent zeal
Of Lycidas who loves thee well.
On seas becalmed shall halcyons ride,
 And drive the South and East winds back,
 Whose tumults stir the farthest wrack
That marks the limit of the tide ;
Halcyons, of all the birds that o'er
 The Ocean seek their daily food,
 To the blue Nymphs the dearest brood :
So on his way to Lesbos' shore
Good omens to his haven's rest
 Ageanax may safely lead ;
 And I who keep for that day's need
A crown upon my temples pressed
Of rose, or dill, or iris white,
 Will drain the bowl of treasured wine
 As by the ingle I recline,
While beans roast in the embers bright :

My couch of leaves a cubit deep
With flea-bane and with asphodel
And parsley shall be heapèd well ;
And as I name my friend I'll steep

My lips in wine and drain the lees ;
Two swains to pipe to me shall from
Acharnae and Lycope come,
And Tityrus chant his melodies,

Telling what love-pangs Daphnis felt
O'er Etna roaming, while below
The oaks on Himera's bank that grow
Sighed for him ; but as snowdrifts melt

On Thracian hills or Athos' crest
Or distant Caucasus, he pined :—
Again, the song shall call to mind
How once within a mighty chest,

By the mad folly of his lord,
The goatherd was confined alive ;
And how, returning from the hive,
The bees with meadow-sweetness stored

Into his cedar prison came,
With such a nectar his sweet tongue
Was gifted by the pow'rs of song—
Oh blest Comatas, thine's the fame

Of this rare tale ; 'twas thou did'st thrive
In such a prison honey-fed
Until the summer's prime was fled :
Would thou wert in this age alive !

So might I tend thy goats hard by
Hearing thy voice on yonder brow,
While under oak or pine-tree's bough
Divinely singing thou would'st lie !

ll. 130-157.

So he departing took his separate way
Tow'rd Pyxa, leftward ; Eucritus and I
Turned with Amyntas tow'rd our host's abode ;
And there on heaps of fragrant rush and leaves
Of fresh-pruned vine deliciously reclined.
Over our heads the limes and poplars waved
Luxuriant, and the sacred stream hard by
From the Nymph's grotto babbling downward flowed :
The swart cigalas in the shady boughs
Plied ceaseless chirping, and afar was heard
In the thorn-covert the wood-pigeon's note :
Sang larks and finches, cooed the turtle-dove,
And swarming bees around the fountain hummed.
A sense of Summer's richness filled the air
Mingling with Autumn's fragrance ; at our feet
The pears, and by our sides the apples rolled
In wondrous plenty, and with damson plums
The spreading boughs o'erladen earthward drooped :
And jars, four years in resin, were unsealed.

Ye nymphs that haunt Castalia's rill, and heights
Of old Parnassus, such a draught as this
Did Chiron in the Centaur's rocky cave
Set on for Hercules : aye, Polypheme,
The giant shepherd of Anapus, he
Who hurled whole mountains at the flying ships,
Capered among his sheep-folds to the tune
Of such a nectar, as your holy well
On that day tempered, where to Ceres stands
A granary-altar : may I oft again
Set up my shovel in her golden heap,
While she with radiant bounty beaming holds
Poppies and sheaves of corn in either hand.

IDYLL X (26-58).

Battus [sings]

'ENVIOUS tongues of men, Bombyca fair,
 Call thee sunburnt, gipsy, skeleton spare;
 But thou art to me a sweet brunette.
 Dark forsooth's the hue of violet,
 Dark the figured lily; yet our eyes
 Chiefest for rare posies them do prize.
 Goats run after cytissus, cranes the plough,
 Wolves for lambs are greedy, I for thee:
 Oh if Croesus' riches mine could be,
 Golden statues of us both I'd vow
 Off'rings unto Venus: flutes in hand
 With a rose or apple thou should'st stand,
 I in dancing guise with sandals new.
 Fair Bombyca, white as dice and true
 Are thy feet, thy voice is soothing low:—
 Nought, alas! of thy cold heart I know!

Milo. Marry, here is a songster lost to fame!
 How good an ear for music has he shown!
 This manly beard I've grown is put to shame:
 List thou to this, 'tis Lytierses' own:—

[sings] 'Thou who fill'st the rip'ning ear,
 Bounteous Harvest-Goddess, hear:
 Crown our labour with success,
 Bless our crops with fruitfulness.

Gatherers, firmly bind each shock,
 Lest the passing traveller mock—
 "Lazy logs but fit for fire!
 Wasted is such losels' hire!"

Be that end of every blade
Which the scythe has severed, laid
Tow'rd the North wind or the West ;
So the ears wax comeliest.

Threshers, shun the noon-day sleep ;
Then doth chaff most briskly leap
From the corn that strews the floor :
Mow'rs, begin ere skylarks soar,
Work as long as they're awake,
But at noon a siesta take.

Rare's the life a frog enjoys ;
He's no need to care, my boys,
Who his liquor measures out,
Knowing neither stint nor doubt.

Stingy bailiff, have a care
When our mess thou dost prepare,
Whittle not too fine the cumin,
Lest thou make a gash thy thumb in.'

There ! with a song like that a man won't ail
Working a-field : but such a love-sick tale
As thou hast starved me with, I'd bid him take
T' his mother lying at the dawn awake.

IDYLL XIX.

THIEVISH Love once plundering
Honey-comb from hive to hive,
Felt a bee's unkindly sting
Sharply wound his fingers five :
See him blow to ease their pain !
See him dance and stamp amain !

Shows he now to Venus, railing,
 What his swollen limb is ailing;
 'See,' he cries, 'albeit so wee,
 See how cruelly wounds the bee !'
 Smiling answered him his mother,
 'Thou thyself art such another:
 Of thy tiny venom'd dart
 Think how cruel is the smart !'

IDYLL XXVIII.

IN IMITATION OF THE ORIGINAL METRE.

COME, thou aider of work, gift of the blue-orbèd divinity,
 Distaff, welcome to dames skilled in discreet arts of house-
 wifery,
 Come with me unabashed, come to the fair city of Neleus
 Where stands Venus's fane greenly enclosed under Mount
 Ampelus.
 Thither favouring gales grant to us, Jove, wafting serenity,
 That I may with my host pleasures of old friendship reci-
 procate,
 With my Nicias, plant fostered among mellow-voiced Cha-
 rites ;
 And may offer thee, rich cunningly-wrought ivory workman-
 ship,
 Chosen gift for the fair hands of the dame wedded to
 Nicias ;
 By whose aid thou shalt make garments for men's perfect
 apparelling,
 And for feminine wear draperies transparently undulant.
 Twice indeed in the year mothers of lambs feeding in
 pasture-lands
 Would their silkiest wool yield to oblige elegant Theugenis ;

So untiring her zeal, such are her tastes, frugal and moderate.

Far from me were the wish into a home thriftless and indolent

From this land of our birth sending thee forth vainly to banish thee;

For thy home is from old Corinth derived, founded by Archias,

Sea-girt Sicily's core, dwelling of all manly nobility.

Now thou'lt dwell in a new home with a man cunning in remedies,

Ably skilled to avert sicknesses, frail mortals' inheritance,

Fair Miletus's fame sharing with Ionian citizens:

So shall Theugenis reign hailed by her peers 'Queen of the Beautiful

Distaff,' bearing in mind giver and gift, singer and melody.

Aye, and looking on thee men shall declare—'Hugely may gratify

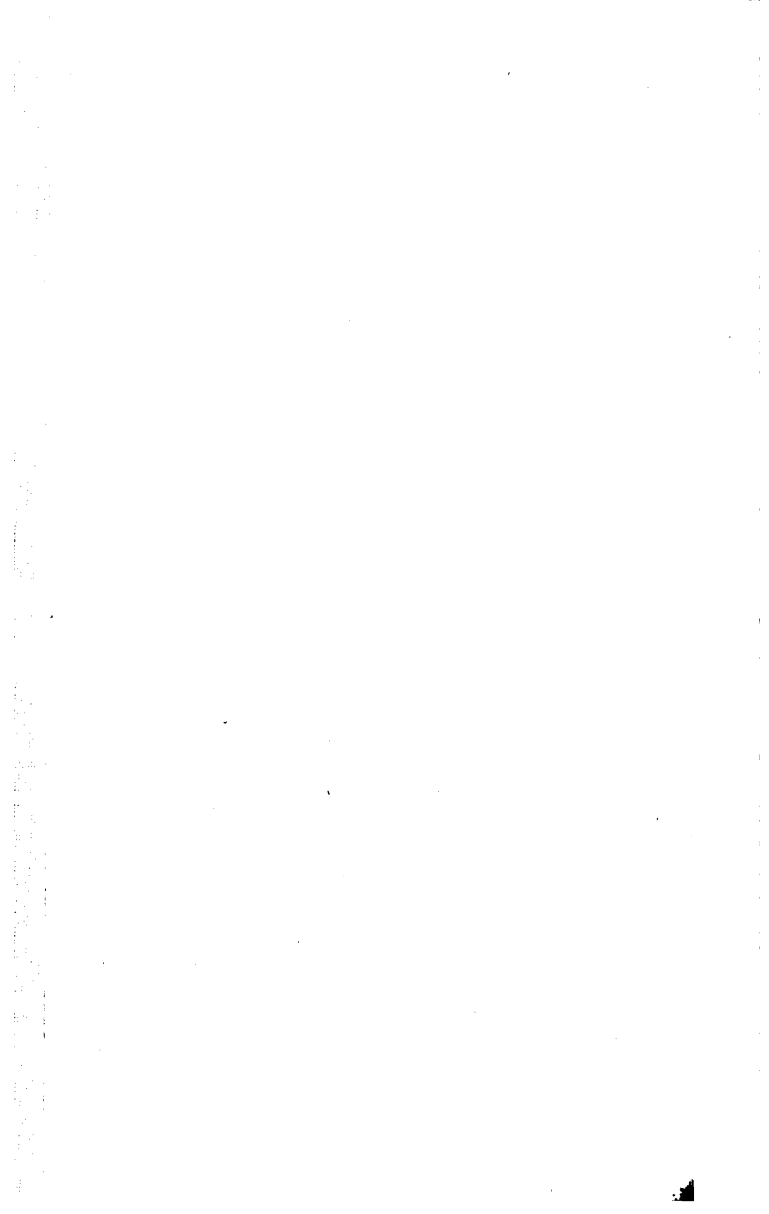
Gifts whose value is small: as for their worth, friendship enhanceth it.'

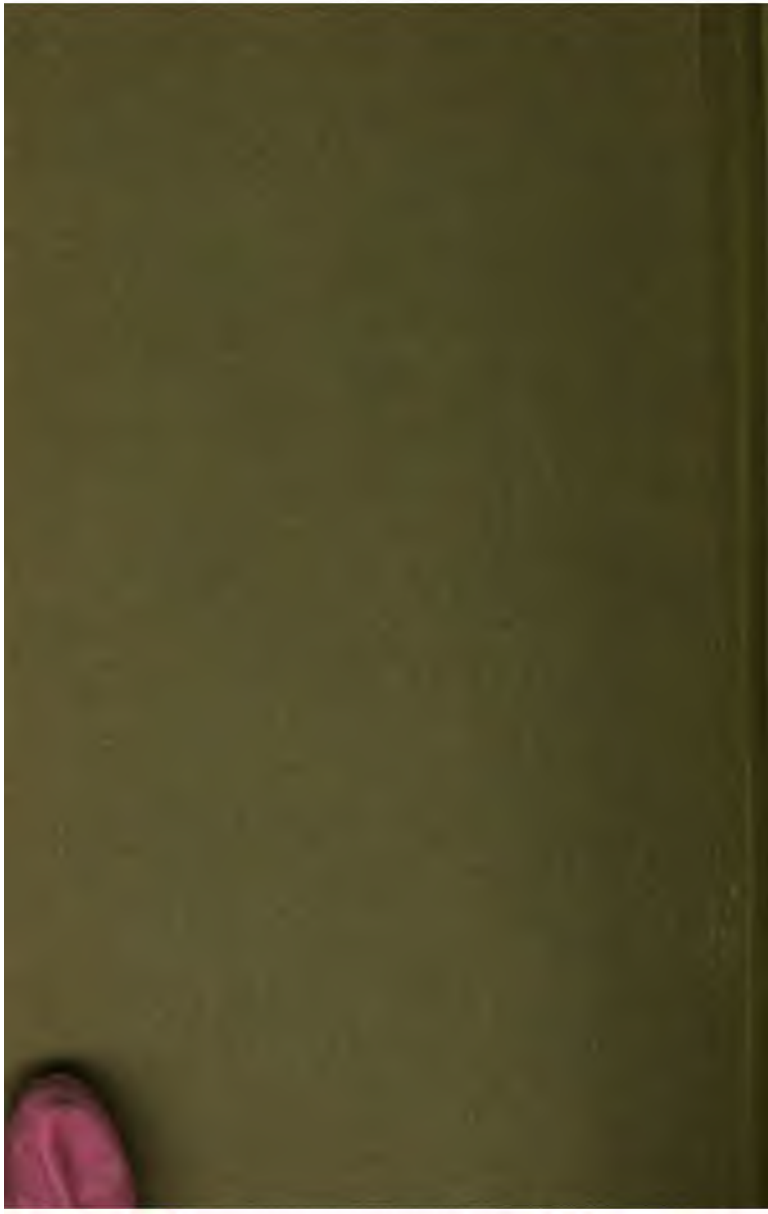
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